

Q FILM FANTASY! TV TERROR! VIDEO VIOLENCE! A QUALITY MAGAZINE

HORROR

HALLS OF

ISSUE 27 60p \$2.00

COMPLETE 14 PAGE SECTION:

**VIDEO
HORROR**

AN A TO Z GUIDE

WITH OVER 800 ENTRIES
PLUS FORMAT
AND INFORMATION

ALSO THIS ISSUE

**BRIDES OF
DRACULA**

--told in comics

**SPECIAL
BLOOD
HUNTERS
EDITION**

featuring

JAWS 3-D

**THE NIGHT
STALKER**



Justin S.



BLOOD HUNTERS!

For some people the horror film is the hunt for blood.

Whether it is the images of Christopher Lee or Bela Lugosi stalking the night with blood-thirsty fangs or the horror equals gore equation fostered by a hypocritical 'popular' press, the general public sees horror as red... blood red! HoH readers know better than that.

So as your reward for responding to our oblique looks at horror films we proudly present our special blood issue! But it's still a little unusual - a close look at blood hunter **Jaws 3-D** from our new American correspondent Randy Palmer, a study of blood stalker **Kolchak** and an interview with blood spiller **Dario Argento** from our stalwart English expert Steve Jones and, at last, the strip adaption of Hammer's **Brides of Dracula** that we promised way back in HoH 23. Plus, the return of the continuing *History of Hammer*!

But our most exciting news is the introduction of what is the most complete listing of horror fantasy on video ever published in the UK! If you have a video this will be of immense use when you next visit your local shop and, even if you haven't, the list will contain much

information of interest. Use it as a checklist of films you've seen, mark the films you mean to look out for, use your imagination! The listing will be a continuing feature in each and every issue of HoH expanding the number of new titles every time. We welcome any additions or corrections you might care to send us.

The video listing is something we're both proud and exhilarated to be able to present - how popular will it be with you? Buy an extra copy, tell all your friends with videos about us and (who knows?) we might even be tempted to issue the listing at regular intervals as a separate magazine or book!

One last point - the artwork surrounding my editorial last issue was by **John L. Sinclair**. He is officially announced as the winner of the great HoH art contest last heard of in 1978! When last seen, he had just completed a graphics course at Cardiff Art College - if you're out there, John, please get in touch! Your prize is here and we need the space...

John L. Sinclair

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Vol3No3

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Tony Crawley rounds up the world's horror film news with an up-to-the-minute account of **Geek Maggot Bingo** and much more in his Media Macabre; Anthony Tate, our LA dragnet ("Just the facts, just gimme the facts"), scours the California streets for his Horrorwood Hotline; and personable editor Dave Reeder changes his book review column title to Reeder's Write.

JAWS 3-D

12

How many more shark movies can you enjaw? Randy Palmer looks at the **Jaws** series and provides the watery background for this major release from Universal.

POST MORTEM

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You send 'em, we print 'em. Sounds a fair deal for a letters page until you meet the **HoH** readership.

VIDEO LISTING

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Video nasties? Video nices? Video send you to sleepies because they're early '60s movies from the Phillipines cunningly repackaged? Yup, they're all here. The most complete horror and fantasy video listing ever prepared for a British magazine.

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30

This month's video choice director is Dario Argento. In London recently to promote **Tenebrae** he found time to stop and chat to Steve Jones.

BRIDES OF DRACULA

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More than five years in the making! A cast of thousands! **HoH** proudly presents the full strip adaption of Hammer's classic movie - at last... Script: Steve Moore. Art: John Stokes.

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You got questions, we got answers. Does anyone know more about horror films than the **HoH** team? Send in your queries and find out!

KOLCHAK: THE NIGHT STALKER

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Classic terror TV time - shambling reporter Carl Kolchak hunted down monster after monster week by week on a truly great series. Steve Jones dons his reporter's outfit and pulls the story together in time for the final edition.

HISTORY OF HAMMER: PART 7

43

The much-missed history of Hammer Films by Bob Sheridan returns this issue, picking up the story from **The Secret of Blood Island** and leading us to the end of 1966 and **One Million Years B.C.** Now a regular feature again in **HoH**.

CAMPBELL'S COLUMN

49

Can regular columnist Ramsey Campbell have anything more to say about graphic horror and censorship? Does **Dracula** have fangs? Once more, Ramsey provides the disturbing cerebral content of this issue's **HoH**. Do you agree with him or not? Post Mortem awaits your comments.

MEDIA MACABRE

by
Tony Crawley

Possibly one of Britain's most prolific film critics, Tony Crawley has been reviewing films since his career began on a provincial newspaper. He has also edited such film magazines as Cinema X and Premiere. His books include The Films of Sophia Loren, Bebe: The Films of Brigitte Bardot and the Stephen Spielberg Story. It can almost be said that if it doesn't have material by Tony, it isn't a film magazine!

DEAD & ALIVE

The idiotic fight goes on between George Romero's people and Tobe Hooper's producer about the title of Tobe's new horror movie, penned by *Alien's* Dan O'Bannon. Or I suppose one should now say, by Dan-Dan-The-*Blue Thunder*-Man. The film, as you might recall, is, or was, to be called *Return of the Living Dead*.

The title tussle is idiotic not because George shouldn't guard his – and our – rights in the rip-off matter, but because no producer worth his savvy should even think of making a film with the kind of title that immediately signifies all that he's not really providing. To avoid wasting too much angst or money in the matter, Romero's partner and producer Richard P. Rubinstein, simply complained to the title registration department of the Motion Picture Producers Association of America and they've ordered producer Tom Fox to lay off and re-name his film. He tried, at first, to get around that by calling his project, Tobe Hooper's *Return of the Living Dead*. Big deal! Now I hear his backers, Orion in America and Hemdale in Britain, have settled for *Return of the Dead*.

There's been so much fuss about the title, one has almost forgotten it's in 3-D.

It's also due in the legal dimension, soon.

Tom Fox insists he'll go to court in America to win the right to call the film by its original name, no matter how confusing that may be (he hopes) to all of us out there in Ticketland. As for the rest of the world, the original title sticks. The MPPAA ruling does not apply outside the USA. Just remember: you have been warned. Tobe Hooper is not giving us what you think he is from his title. George Romero gives us that – and his final part of his *Living Dead* trilogy will be slaying us in a couple of years. He's got some other projects to get off the ground first. Like *Creepshow II*, which he's writing, based on more Steve King tales (someone else will direct) and George's big dream, his own definitive movie version of ... *Frankenstein*.

LEGAL ZONE

John Landis has been charged with involuntary manslaughter in connection with the three deaths on his *Twilight Zone* set last year. It only took eleven months exactly for criminal charges to be filed. Also indicted with Landis are his associate producer, George Folsey Jr.; unit production manager Dan Allingham; special effects co-ordinator Paul Stewart; and Dorsey Wingo, pilot of the helicopter which crashed, killing actor Vic Morrow and two Vietnamese child extras beneath it. The five men have all pleaded not guilty and are free on bail awaiting the trial. If found guilty, they could be put away for as much as five years – six in Landis' case. Few Hollywoodians feel it will come to that. We'll see. *When* the case gets to court. In another eleven months, perhaps?

SPIEL ZONE

The film's producer, Steven Spielberg, has not been – and is not likely to be – indicted in the case. He is, however, named along with Landis and almost everyone and every company (from the film to chopper firms) concerned with the making of the anthology, in the three wrongful-death laws being brought by the parents of the dead children and Vic Morrow's two daughters. Spielberg,

meantime, has won in another suit, alleging E.T. was ripped off from a woman's play about a friendly alien visitor to earth. Lisa Marie Litchfield's case has been thrown out of court – along with her plea for \$750 million damages.

Note: the parents of the killed Vietnamese girl are seeking \$200 million damages only. As I've said somewhere else – in a book, I think; plug, plug – story lines are apparently deemed more valuable than human life in Film City and its legal environs.

GREAT STUFF!

And now the good news! Lewis Teague's film of Steven King's *Cujo* is ... terrific! All you'd ever want and hope it to be and then some. It is, so far (and there are ... what ... three or four more to come this year), quite the finest film version of a King novel since De Palma's *Carrie*. And as that particular flick is quite a nostalgic one for Dez and me, he'll know the full import of my praise. The new movie opened first in France (so now you know why I live there) and while it might never make a fortune (who can tell what'll go in movies anymore), it's one of the best films, genre or otherwise, that's come my way this year. Any horror flick that can make *me* jump (just the once), *has* to be good.

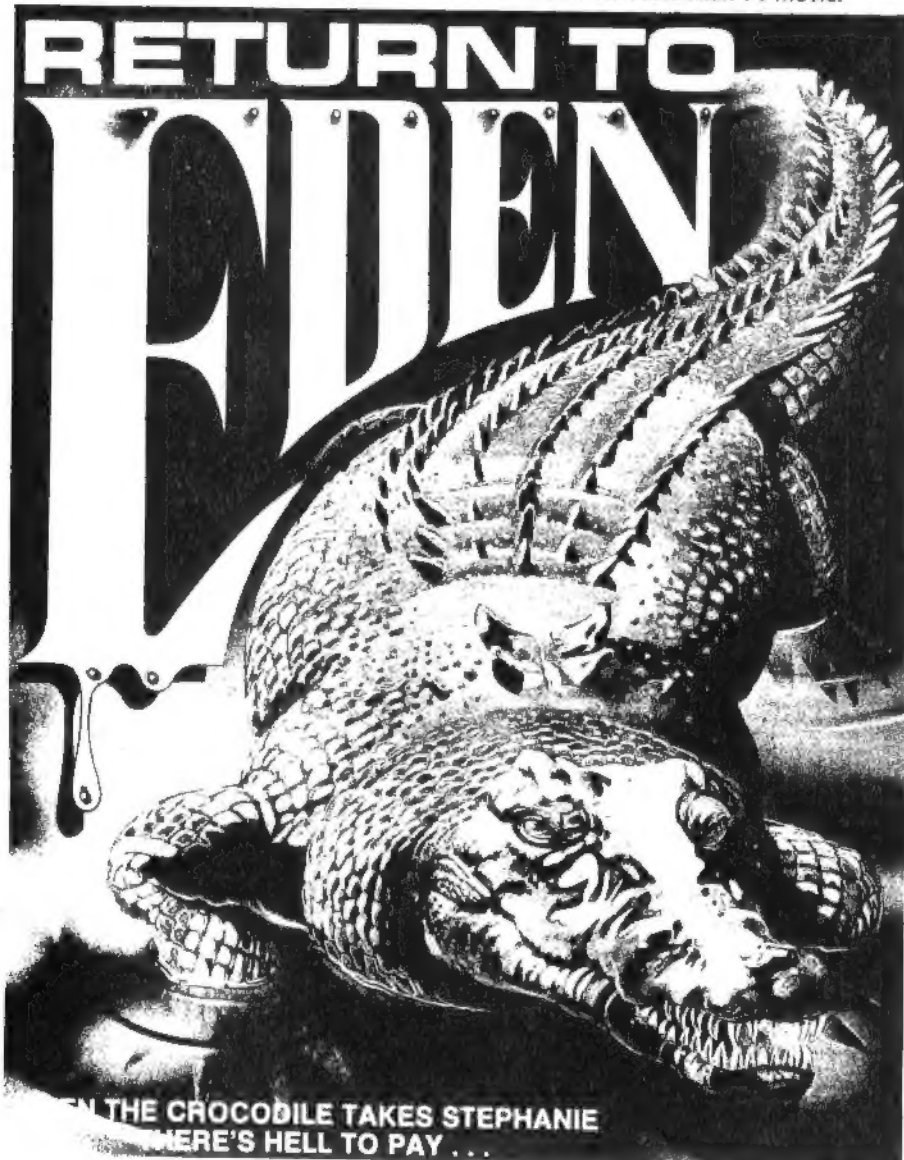
Obviously, the book is cut, even changed a bit – mainly at the end. But again, you really wouldn't want it any other way. If Superdraws can turn the world around to save Lois Lane, why can't scripters, Don Carlos Dunaway and Lauren Currier, cool out King's over heavy punishment for an adulterous wife? Particularly as Dee Wallace is the lovely lady concerned. You know Dee, of course. From *The Howling* and as Elliott's Ma in *E.T.*. Well, she's never looked lovelier, acted better (or more erotically in one sublime passage) and she carries the whole movie. She does not, though, consider it a horror-film – "it's more of a psychological drama."

Her hubby, Christopher Stone, is not far away as per usual. He co-starred with her in Dante's werewolf wonderment, plus several TV works. For once, he's not her husband. He's the nasty spurned lover making a mess of the Trenton household, while Pa's away trying to lick the problems of his breakfast cereal professor character now that the flakies are giving munchers more than heartburn. While poor Dee and young Tad are dehydrating like crazy in a batteryless Pinto car being attacked by a rabid St. Bernard, Charles Bernstein's music finds the easy way out and takes a similar big bite out of John William's themes for Bruce in *Jaws*.

But that's my only complaint. Lewis Teague, who came up the hard way (ie *avec* Roger Corman, and assisting directors like George Roy Hill, Irvin Kershner and Sam Fuller) before having a hit with the tiny-budget *Alligator* (1980), comes of age with *Cujo*. From here on, he's in the big, well, the bigger league. Supporting work from *Cujo's* first victims, Mills Watson and, particularly, Ed Lauter, is excellent, matching the unbelievable tricks Karl Lewis Miller managed with his five dogs stars; sundry bats and a rabbit, come to that. Young Tad is fine, too. Almost too good-looking. Yeah, but then look at his Ma! For a six-year-old, Danny Pintauro, manages his problems of hunger, thirst, breathing, living and peeing extra-



(Above) Dee Wallace comes to grips with Cujo in Lewis Teague's film of the Steven King shocker. (Below) Pre-production art for the 6-hour Australian TV movie.



WHEN THE CROCODILE TAKES STEPHANIE THERE'S HELL TO PAY...

ordinarily well. I rather doubt he'll ever stop, stoop and pat a dog again in his entire life. Me neither.

Ironically, some of the film was shot in Santa Ross, home of the finest pooch in canine history. Snoopy.

LOTS A BITE

An unlikely marriage between Australia and Hollywood is resulting in a six-hour tele-horror trip called **Return to Eden**. Like the London-Brighton rally, it's packed full of old crocs. The kind that have you gnashing your own teeth as they crash theirs.

The companies behind the mini-series — being made ready in three two-hour instalments, or if the Beeb want to drag it out, six one-hours — are McElroy and McElroy of New South Wales, the producers of most of Peter Weir's films, like **The Year of Living Dangerously** — and Hanna-Barbera, the L.A. home of **The Flintstones** and the rest. Media-marriages aren't made in heaven. They're made in banks.

ZONERS

Latest 'in' boast among Hollywoodians is: "Yeah, sure I was in **Twilight Zone**." They stop there, for a beat or two (depending on their ability with timing) and then go on. "The TV series, not the movie, right?" Young Jeffrey Byron, star of the 3-D **Metalstorm**, or **Son of Mad Max** movie, recalls being in the last show of the Rod Serling series, **The Bewitchin' Pool** (1964). Now the star and director of a Universal tele-movie, released straight into cinemas instead, **Nightmares**, are pulling the same line in publicity chatter.

Veronica Cartwright, star of both **Alien** (1979) and the second **Invasion of the Bodysnatchers** (1978), appeared in the series (like Byron) as a kiddie in the early '60s. Her **Nightmares** director, Joseph Sargeant, was in the first season. Not as a director. Nor as a writer. Not even as an actor. He was the stunt-double employed for George Grizzard in Robert Presnell Jr's script, **The Chaser**.

Among others who can boast about their Zonal days, of course, are Roddy McDowall, **Jaws** Mayor Murray Hamilton, **Psycho**'s Vera Miles, Jack Warden, Keenan Wynn, Cliff Robertson, Mickey Rooney, William Shatner, Dennis Weaver, Lee Marvin, Lee Van Cleef, Bill Bixby, Jack Klugman, Hazel Court, Telly Savalas, Julie Nubile ... I'm sorry I mean, Newmar ... Wilfred Hyde White, Richard Donner, Robert Redford and (he doesn't boast about anything, although he'd have more reason to than most) Robert Duvall.

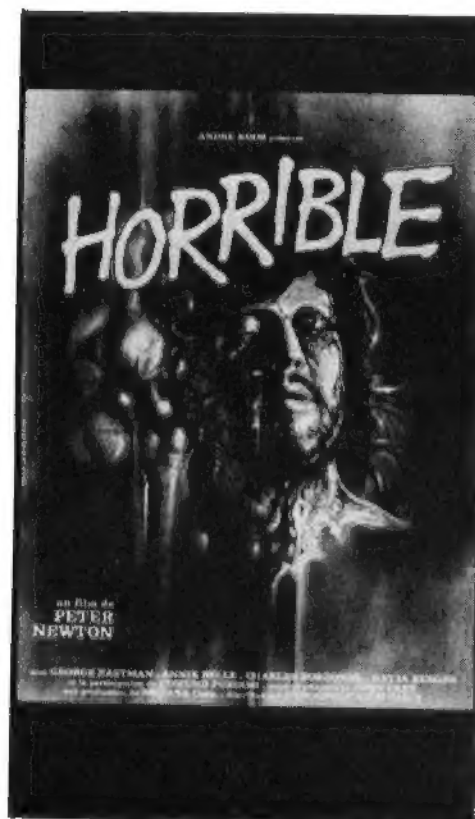
CANNES '83

Apart from a midnight screaming of Tony Scott's blood-donor commercial, **The Hunger**, nothing much to report on from our kinda scene, from the sad'n'sorry Cannes festival this year. Even then, the screams came from the blockbuster crowd *outside* the theatre, trying to force its way inside the new Palais building, by now known the world over as The Bunker. I gave up the fight, went for a drink and caught the film in peace and quiet in Paris later. (Boring; very boring, right. Tony is not Ridley, or then again, maybe he is?)

Horror, therefore, took a back seat at the festival and market screens. Nothing could match the horror of the Bunker,



(Above) Director Michael Mann confers on the set of **The Keep** with actor Jurgen Prochnow. (Centre) French Autumn horror hit **Horrible** was once the more apt 1981 **Absurd**. (Below) a small teaser of the Kenny Everett horror movie ...



designed to frustrate Press and film-makers at every turn. Jerry Lewis was late for a press conference, because his lift got stuck. (Jeeeeesus! Imagine being stuck in a lift with Jerry Lewis and his ego. You could go blind, as in rage, that way).

A whole bunch of genre-makers popped in and out of town. They didn't show any films. Or not new films. **Evil Dead** was back for a second year. They just talked about new films, instead! Half of which, hopefully, will never win the funds required to make 'em. I mean, I found the **Maniac** director, Bill Lustig, holding forth on film at one beach party. I took that as my cue to leave. (I didn't even make my excuses.) What Bill Lustig can tell us about filmmaking can be written in the space occupied by this page's number.

DUTCH TREAT

In the end, it was a Dutchman, Dick Maas, who showed them all how. His 95 minute movie called **The Lift** is a crackin' marvel! The lift in question kills people it does not like. The people trapped with Jerry L., in the Bunker's lift, must know the feeling. The Dutch film is coming here, soon, by the way. *Highly recommended.*

RIP-OFFS GALORE

Even Italy, which used to be the last bastion of horror films, during all the lulls in such traffic from either Britain or America, has turned cold on our genre. They're all into **Mad Max** rips — and female **Conans**. (There's no Mad Maxine due yet, which seems a shame). Even Lucio Fulci has got the **Max** habit. I hope it suits him. If not, he could always try a little number in tulle ... By my reckoning the last Fulci horror is **Paura Nella Citta dei Morti Viventi**. I use the original Italian not to cause a flood of new members at Berlitz, but simply because it's difficult to pinpoint the movie any other way. The Yanks call it **The Gates of Hell**. Before that, it's either been released, announced, reviewed, praised, murdered, applauded or hissed as **The Fear**, **Fear in the City of the Living Dead** (which is the Italian title in English), **City of the Living Dead**, or **Twilight of the Dead**. It is, in a manner of speaking, a case of where you see 'em.

Anyway, it's the Fulci 1980 effort with Christopher George (Mr Wooden of all those relentless tele-flickers), Catriona MacColl, Janet Agren and the guy whose name always has me suddenly typing more slowly: Venantino Venantini ... o before i, but not after tea ... whatever, it's little more than a rehash (as opposed to a reworking) of John L. Moxey's British film **City of the Dead**, or again if you so prefer, **Horror Hotel**, which starred Christopher Lee, Patricia Jessel and Beta St John. Those names alone place it, easily, and exactly, in 1960.

Fulci now sets the tale in America. From New York to Dunwich. yeah, H.P. Lovecraft's mythical Dunwich. Though there's very little of the true H.P. sauce that is crafted or to be loved here. No wonder Fulci is not into things like 2033:

The Fighter Centurions plus **Rome 21st Century: Ben-Hur vs. Spartacus** (might be good if that was Heston at 60 vs Douglas at 67, huh!) and something about ETs. Deserter!

ODDS & SODS

Godzilla is coming back. In animation form. With an epic-sized budget, though ... Anyone want to form a Meg Tilley Fan Club? No, I didn't think so. Where *did* Universal dig her up from for **Psycho II**? ... Jamie Lee Curtis looks like moving out of the shock-horror genre for good with **My Love Letters** ... Joe (Maniac) Spinell's **The Last Horror Film** (looks like it is; Caroline Munro's too) is now called **Fanatic** across the Big Pond ... Disney's **Something Wicked This Way Comes** by Ray Bradbury is yet another Disney floperoo ... Doesn't seem to hurt its director, our own Jack Clayton. He's working on Burt Reynold's new film ... Sybil Danning didn't get **Sheena**, **The Jungle Goddess**, Tanya Roberts did. So Sybil's making something called **Jungle Warriors** instead. Not quite the same thing, Syb ... John Guillermin's directing Tanya's movie, by the way. Of course, you remember her. The last **Charlie's Angel**, and a real treat in **The Beastmaster** ... John Carpenter might yet make **Firestarter**, ... after all the rugs being pulled from under him at Universal, Dino De Laurentiis owns it and he liked John, **Thing** or no **Thing** ...

ROUGH TOWELLING

Most prized (American) film gimmick of the year? The Bates Motel towels given away at the **Psycho II** media screenings in New York. Unfortunately they ran out of them and lots of Press types absolutely fumed. Maybe that's why Newsweek's Jack Kroll, just back from the pits called Cannes, commented they'd "come in handy for wiping away tears of anger at this belated, 20th-rate 'sequel' ... You don't have to be a Hitchcock idolater to see that this dumb, dull, plodding, pseudo-camp bore is a callous, commercial parasite."

We'll know when Kroll reviews **Merry Christmas, Mr. Lawrence** if he got one of the terrific 'Oshima gang' tee-shirts in Cannes. I didn't. I still liked the film, though. Oshima's that is, not the other er ... thingie.

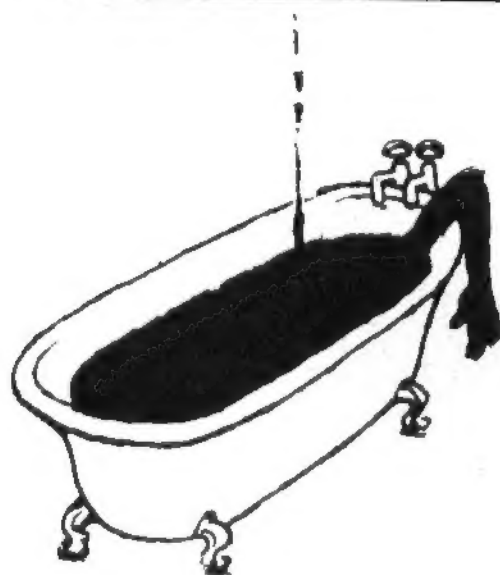
PSYCHO SHOCK I

Biggest shock about her shower-stabbing turning up again (cut) in **Psycho II** for Janet Leigh was when the producer called her up to make a deal using the 1960 footage. "I have Mr Bernard Schwartz for you," said the Universal operator.

And that, of course is the real name of Janet's first husband — and daughter Jamie Lee's father ... Tony Curtis.

PSYCHO SHOCK II

Interesting that credit at the end of **Psycho II**. 'The producers wish to acknowledge their debt to Sir Alfred Hitchcock' ... I wonder when they're going to pay up. Certainly didn't with that pile of junk-film.



PSYCHO SHOCK III

Well, not really a shock at all. I mean, what *did* we expect! So director Richard Franklin knew and once worked with Hitch (on *Topaz*, 1969). So did producer Hilton Green, in the tele-Hitch days, plus *The Birds*, *Marnie* and the final Hitch film, *Family Plot*.

How come, then, they hired the co-writer of the unspeakable *Class of 1984*? I mean you don't hire the *Crossroads* scribes to adapt *Hamlet*, do you?

KENNY EVEREADY

Vincent Price is playing The Sinister Man in his latest British assignment – after his *Price of Fear* radio series for the BBC. The role sounds about right. The film is called *Bloodbath at the House of Death*. That's about right too, for the top star is the Conservative Party's clown jester, Kenny Everett. His tele-scribes Ray Cameron and Barry Cryer came up with the script for the dee-jay who's ever-ready to try and be a one-man Monty P. Ray Cameron also directs with a cast including John Fortune, Sellers' mate Graham Stark and ex-Avenger Gareth Hunt. The leading lady is Pamela Stephenson, making up for *Superman III*.

Michael Foot and other Everett victims should note Ken's remark about the horror spoof. "It's all done in the best possible taste." That'll be the day ...

STEEP KEEP

The final special effects work of the great British veteran, Wally Veevers, 65, will be seen in Michael Mann's Gothic war tale, *The Keep*. Wally died, in fact, before finishing all his work, which delayed the film's release and upped the \$12 million budget a little. His finale sounds a winner and quite unique in its twinning of real horror, World War II, and Gothic happenings. It's set in the summer of '41, just when Hitler's brood thought they had it made and the war won. Not so the Wehrmacht detachment housed in an old fortress in the Carpathian Mountains of Rumania. These troops wake up a supernatural whatnot that creates utter havoc, not to mention murder and mutilation. In short, just the sort of language the Nazis understood real well.

Director Michael Mann, who made the badly released Jimmy Caan thriller, *Thief*, collected a great crew on both sides of his British camera. *The Boat's* Jurgen Prochnow changes uniforms as the Wehrmacht captain. Scott Glenn, from Frankenheimer's *Challenge* (and the *Greystoke* writer Bob Towne's directing debut, *Personal Best*) is mysterious Glaeken, who walks miles to battle the evil forces in *The Keep*. Then, there was dear old Wally, an ace of 73 movies from *Things To Come* (1935) to 2001, in charge of visual effects, with Nick Alder handling SFX, Nick Maley dealing with effects make-up and prosthetics made by Robert Keen. So see it!

TRAILER SHOW

Missing from the Cannes fest in recent

years has been the mini-fest arranged by one of the French papers – of trailers. Just trailers. Old and new. Good, bad and thoroughly indifferent. With Hitchcock's *Psycho* trail still the best of 'em all. John Landis must have caught it one year. He's lately put together his own trailer fest for American cablevision – and it's due out soon on videocassette. *Coming Soon*, by name. (What else?). It's made up of Universal trailers, everything from their old *Frankensteins* and *Draculas*, plus Lon Chaney Snr.'s *Hunchback of Notre Dame* and *Phantom of the Opera* to the new *Thing*, *Cat People* and *Psycho II*. Jamie Lee Curtis – naturally – is the sparkling host. Her footage took a day to shoot. Trailer research and editing took three months and the whole package – an hour long – cost a mere \$100,000 to make. I hope some British video label picks it up, pronto. 'Cos Landis' producer Mick Garris is now compiling more genre specials on the making of *Poltergeist*, *The Thing* and (big flop so far) *Videodrome*. Sounds like a good package to pick up. How 'bout it, Dez?

BATS IN THE BELFRY

In one of West Germany's few lighter movies, a film helmer called Helmer von Lutzelburg has turned out a Fatherland version of *Rocky Horror*. *The Fateful Night* is set in Rankenruh Castle, 21 years after the housekeeper killed the countess for having a baby with her son. The kid was abandoned in the forest. Now, sheltering inside the musty portals from a right royal storm outside are a top pianist, a gossip columnist, a tragedian opera star who knows too much and a pop trio known as Betty Biscuit and The Kisses.

Richard O'Brien should love it. I much prefer the full German title – and the director's wit in billing the film in his ad. art as being in ... 2-D!

BOWIE PROPHECY

David Bowie has been looking into the future – presumably after having been there in *The Hunger*. "In movies," he says, "dialogue will make a return. It's why soaps are so popular. People watch them to see the interaction between characters – not for any special effects." He happened to say – actually, write – that in Dallas. Maybe that's why...

French critic Michel Chion had a field day with *The Hunger* – a shoddy horror, said he. "Take a packet of cigarettes, some tame doves, a smoke bomb, a successful dress-maker, David Hamilton for aesthetics and Helmut Newton for ideas, shake them up and you get Tony Scott's *The Hunger*." Not far wrong, is he?

SUCKWEASAL MOUNTAIN BLUES

Beware! There's a film around called *Geek Maggot Bingo*. Or: *The Freak From Suckweasal Mountain*. And the best one can say of it is that yes, indeed, it's a bit of a geek. It is, I'm sure (I hope) a spoof of every monster movie you ever saw, from *Frankenstein* to (Carpenter's)



(Above) *Rocky Horror* fans might enjoy this West German film (*The Fateful Night*) even if it is only in 2-D. (Below) *Poltergeist*'s Jobeth Williams meets Vegas' Robert Urich in *Endangered Species*.



Thing. But even that's being kind ... Shot, shakily, in 16mm in Brooklyn, of all film-making centres, it has a certain Dr Frankenberry creating Formaldehyde Man, who eventually does bloody battle with a bunch of suckweasals or vampires. Effects, by the guy playing the double-headed Mr Formaldehyde, have their moments, if more off-screen than on. The whole thing lasts 73 allegedly campy minutes which is, for me, about 72.50 too long. But drunk or stoned on a weekend it could be (almost) fun. Particularly when, like leaving the dentist's chair, it's all over.

Then again who could really expect anything more than a Weirdo Films Production, directed by one Nick Zedd, with his main vampira lady doubling as his executive producer. She's called Donna Death.

So she should be.

Blatty's Back

And so is Kinderman - Lieut. Kinderman, chief of the homicide division at the Georgetown Police Department, in Washington. You'll remember Kinderman. He tackled **The Exorcist** case... Now, ten years after the film version, author William Peter Blatty has brought him back for **Legion**, his latest novel which Blatty will, almost certainly want to direct himself as a movie. It's less supernatural and rather more Gothic. Real grisly, anyway. Georgetown is hit by a bunch of bizarre murders. Each corpse has the trademark - the right index finger is chopped off and an astrological sign carved into the other hand - of a mass killer, media-named Gemini. Thing is, Gemini had been killed in one of those heavy-duty police firestorm raids in San Francisco a dozen years back...

The slayings have rather more shocking touches than the bit with the hands. Two victims are priests. (Blatty always has it in for the clergy) One is found decapitated inside his confessional - the other is discovered with his blood leaking away into a row of neatly-placed jars. And then there's the newspaper-delivery lad, paying for all those thuds at the front door when he flings his paper up the path, by being crucified on a pair of rowing oars, and with a crown of nails hammered right into his skull.

Told you it was grisly.

Question is, not who dunnit and why - and at times that all gets lost in a whole mish-mash of Blatty's 269-page, verbose response to **Monty P's** queries about the **Meaning of Life** - but who will play Kinderman next year? Lee J. Cobb, the perfect Jewish cop of **The Exorcist** film in 1973, died four (Italian) films and three years later. My money's on Rod Steiger. If, that is, Blatty the screenwriter can rid himself of all the excess philosophical baggage of Blatty the novelist.

... And Billy

Talking of **The Exorcist**, you may wonder what director William Friedkin is

up to these days. There's not been much of a dicky-bird about Billy since his **Wages of Fear** flop. Well, he's coming back, in a manner of speaking, with a comedy - **The Deal of the Century**. Difficult to be funny about arms sales but Friedkin's trying (yeah, as Hollywood knows, very trying) with Chevy Chase, **Alien's** Sigourney Weaver, Gregory Hines and Vince (**Ben Casey**) Edwards. It's all a long way from Kinderman territory.

HORROR HOTLINE

by
Anthony Tate

Greetings from the land of a thousand screams! A fairly quiet time just now so this time around I have a couple of reports of celebrity gatherings of interest to you fantasy freaks, some odds and ends of eerie intent and a brief look at a big new movie

Academy Action

On Thursday June 30th this summer, California's Academy of Science-Fiction, Horror and Fantasy held their annual awards for excellence in these fields of endeavour. The show was hosted by David (American Werewolf) Naughton with the Saturn Awards being presented by such names (and non-names!), as Susan George, Persis Khambatta (whom nobody recognised with hair!), George Takei and Lee Van Cleef. There are always some raised eyebrows over the winners (don't we all raise them especially high over the Oscars each year?) and this time was no exception.

Some of the major category winners included: Nicholas Myer (**Best Director** for **Star Trek II**) which serves Spielberg right for acting like such a high and mighty jerk around town these days; John Williams (**Best Music** for **E.T.** -

what else); **Road Warrior**, better known to you as **Mad Max** (**Best International Film**); William Shatner (**Best Actor** for **Star Trek II**); Sandahl Bergman (**Best Actress** for **Conan**); with major film awards going to **Poltergeist** (**Best Horror**), **The Dark Crystal** (**Best Fantasy**) and **ET** (**Best Science-Fiction**).

The presentation left a lot to be desired though thanks to a musical interlude from a techno-rock group called **Arvin**. They prompted Sam (**Flash Gordon**) Jones to comment: "This is enough to make you get off the wagon! Mind if I join you Sam ...

Return Of The Bride

This has really been Elsa Lanchester's year. Her autobiography, **Elsa Lanchester Herself**, is a fascinating account of her life in films and with Charles Laughton and she received TV exposure for the first time in a long while because of it. The Vista Theatre held a tribute for her back in May and she won a special Saturn Award for lifetime achievement. **The Bride of Frankenstein** did not die in Henry Frankenstein's hilltop laboratory; she is alive, well and living in Hollywood ...

Golden Kong

This year marks the 50th anniversary of the one and only **King Kong** (Dino's KK never happened, surely?) and New York held a special **King Kong Week** to celebrate the occasion. There was an exhibition devoted to the big ape and a less than successful attempt at big-time publicity when a full-size inflated mock-up was attached to the top of the Empire State Building - seems it found the wind a bit much to contend with! Gee, it took all those planes to bring down the original (no - 'twas Beauty killed the Beast! *Your editor*) but this one couldn't even cope with a bad case of wind!

Here in LA meanwhile, the world-famous Mann's (ex-Graumann's) Chinese Theatre, where the original 1933 premiere was held, converted for one night only to its original appearance in honour of the King. A screening of the original movie was, followed by a champagne reception attended by, amongst others, Leonard Nimoy, Ray Bradbury, Joe Dante, John Landis, Gene Roddenberry, Henry Winkler and (gasp!) Fay Wray. Nice to see Hollywood caring about its past once in a while ...

Attack Of The Low-Budget Creepies

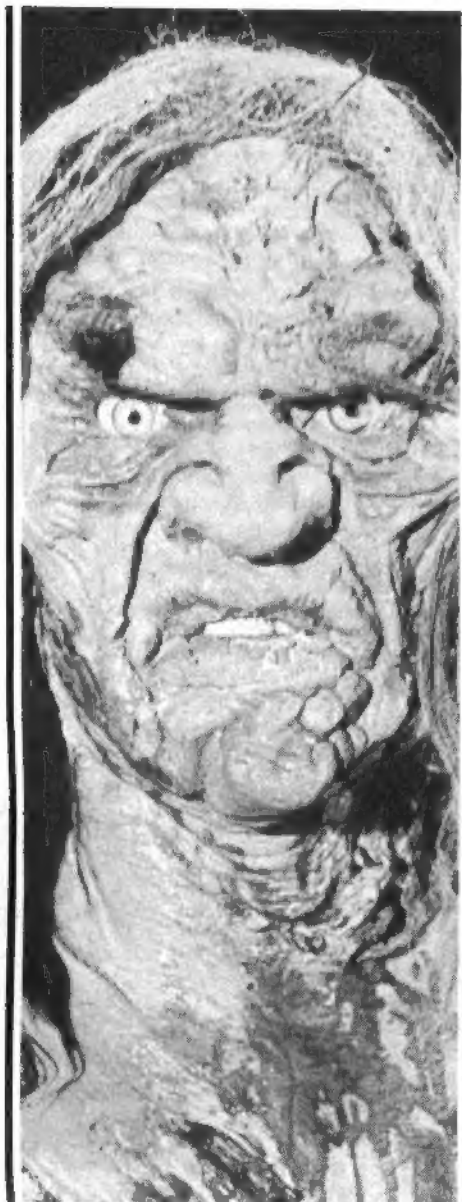
Fred Olen Ray is one of those dedicated film-makers who struggle on a budget that Spielberg would use to finance a weekend trip to Disneyland. But who is he? Think about it for a minute whilst I bring you ...

The Lost Lorre

Last issue, I mentioned in my Lorre life story that there was a rare and, until recently, lost Peter Lorre film entitled **Der Verlorene** (**The Lost One**). Imagine then my surprise when that same lost film turned up as a mint copy addition to this year's La Filmex Festival!



(Above) Part of the art from the *King Kong 50th Birthday Premiere* booklet.
(Below) Richard Hench as the Indian demon with superb make-up by Jon McCallum in *Scalps*.



But how does it stand up today? Sadly, it is a disappointment. Lorre's direction is static and cautious and only comes to life when, ironically, he directs himself. He portrays a mad strangler in war-torn Germany who, after escaping the war's horrors by being listed as officially dead, discovers he is doomed anyway—one of the prime reasons for his behaviour shows up at the clinic where he is working when a fleeing Gestapo officer appears.

A shame it doesn't live up to its expectations but then I guess we should be grateful for the chance to see it again at all ...

Ray's A Laugh

Remembered who Fred Olen Ray is yet? Shame on you—I thought *HoH* readers loved low-budget creepies! His recently completed film *Scalps* has been discussed by *Fangoria* but his other work includes *The Brain Leeches* (1978), *The Alien Dead* (1981) which starred the late Buster Crabbe and a TV special *Halloween Planet* which he produced in 1981.

At present, when not battling producer Eric Caiden over his right to make *Blood Feast II*, he is busy completing his latest, *Bio-Hazard*. The film concerns the escape and subsequent havoc caused by an artificially created monstrosity and has a cast that includes Forry Ackermann, Carrol Borland (remember Luna in the 1935 classic *Mark of the Vampire*?) and the still luscious Angelique Pettyjohn. Trekkies will recall her as the female warrior in *The Gamesters of Triskilon*; the rest of you perhaps from the Filipino series of films that began with *The Mad Doctor of Blood Island* (or *Blood Devils*).

Fred believes in economy, though. The monstrosity in the monster suit is none other than his own son. Now that's economy ...

Marathon Summer

A full summer's viewing again on the movie-magic front. *Return of the Jedi* has swept all aside, but I guess you know that already. For the rest it's been also-rans and big-time flops with Disney probably having forgotten what it's like to have a hit. Their *Something Wicked This Way Comes* did less than phenomenal business which says something (bad?) about the taste of the American audience. *The Hunger* disappointed both fans of the superb book and MGM executives who expected big bucks from the Deneuve/Bowie teaming—but such is the power of bad reviews in this sheep-brain town! Steve Martin's *The Man with Two Brains* and Britain's mega-fantasy *Krull* did fair business but John Badham's popcorn entertainment double of *War Games* and *Blue Thunder* together with *Psycho II*, *Octopussy* and *Superman III* being winners—financially if not artistically!

There were others of course. *Jaws 3-D*, *Twilight Zone* and Cannes winner (?) *Monty Python's Meaning of Life* all made good money but, with so many big genre movies being made and

sometimes flushing good money down the toilet, it is the smaller and often more interesting films that are left by the wayside. For example, in LA in the same week the horrendous 3-D *Spacehunter* beat heavily *The Evil Dead*—which would you rather spend 90 minutes watching?

My favourites? Well, I liked *Jedi*, enjoyed *Something Wicked* and thrilled to *Blue Thunder*. But the film I settled back and delighted in, more than most, was ... *Stayin' Alive* I don't care either that it isn't fantasy ...

Something Wicked This Way Comes

Okay, I know that *HoH* doesn't usually run little reviews of latest releases but we did want to mention this latest Disney picture and Dave thought this the best place for it, since I saw it in LA many months ago!

"What would you give a man who could make your deepest dreams come true?" So asks the latest 'adult' offering from Walt Disney Productions. Well, I for one would have given a lot to have seen Ray Bradbury's masterpiece of the macabre brought to the screen and given the care that this picture is given.

The plot of the movie revolves around two young boys, Will Halloway and Jim Nightshade (played by Vidal I. Peterson and Shawn Carson) and their deepening involvement with the strange carnival of Mr Dark (Jonathan Price) who arrives in town one windy October night. The carnival is so much more than a mere circus of attractions as the whole town discovers to its cost ... for Mr Dark can grant your secret dreams. Those deep, secret wishes lying within us all. One by one the town's population fall prey to his gift as the price for their dreams coming true is their entrance into his carnival of death.

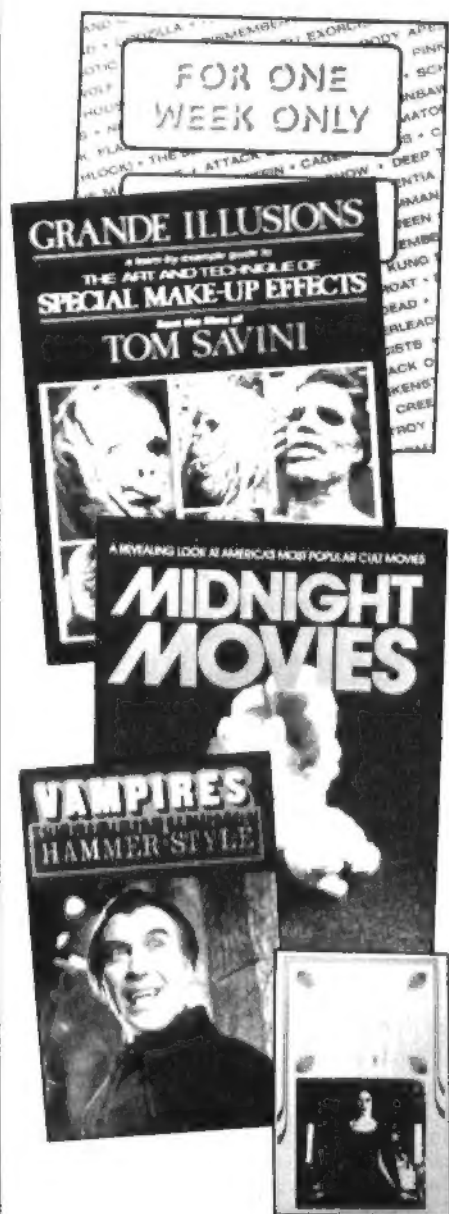
The novel is possibly Bradbury's most personal work (he realised after he had completed it that the character of Jim's father was that of his own dead father) and he is extremely happy with the film. There's a quality in the characters that a lesser director than Jack Clayton might not have found and the film succeeds on a very profound level. It evokes feelings that are—whether we admit it or not—buried deep in us all. Don't we all have fond distant memories of our childhood, of the places we grew up in, of the things that used to mean so much? Ray Bradbury presents his own childhood here and the film is a loving and caring affirmation of all that is best in his writings.

Stephen King has described the book as a 'moral horror tale' and the film is a metaphor for life and death. This time Disney deserves to have a hit and it would be a disgrace if it were not. *Something wonderful this way comes ...*

Remade from Mars

Last-minute news is that Tobe Hooper will direct the remake of the 1952 classic *Invaders from Mars* for Cannon Films. Shooting expected to commence in LA during Summer 1984.

BOOK COLUMN



Dave Reeder's first publishing job (13 long years ago) was as editor of his University newspaper; since then it's all been downhill! From articles, reviews, poems and horror stories in a whole slew of UK and US zines, to editing the British Fantasy Society's news **BFS Bulletin** and his own horror fiction magazine, **Fantasy Macabre**, the road to *Quality* and *HoH* has been a long but happy one. He works as a librarian in Dockland London ("a cheap way of seeing all the new books"), collects horror film material and can think of no higher purpose in life than editing the world's best horror film magazine.

Dave Reeder looks at the latest from the fantasy book world

Quite a pile of goodies on the old horror shelf this time around, so gather closer, pull up a tombstone and enjoy.

Firstly, for the Hammer fan(s) out there we have **Robert Murraro's Vampires - Hammer Style**; RGM Publications, \$4.25, 1982 (plus \$3 postage from H-28 Miraim St, Key West, Florida 33040, USA). Although more a magazine than a book (100 pages half the size of *HoH*), this is crammed with info and stills although you might find the contents a bit sketchy at times. Despite the title, it covers both pre- and post-Hammer vampires as well as a film-by-film guide to all of Hammer's Vampires from *Dracula* (1958) to *The Legend of the Seven Golden Vampires* (1974). Fairly comprehensive and probably worth seeking out, certainly for the vampire and/or Hammer enthusiast.

Two books, ostensibly covering much the same ground, have appeared recently: **Stuart Samuels' Midnight Movies** (Collier, \$9.95, 1983) and **Richard Meyers' For One Week Only** (New Century, \$12.95, 1983). Both take rather more of a sociological look at horror films than is usual, with the Samuels book concentrating a little too much on the 'subculture' of cult movies and not enough on the movies themselves. That said, it is a fascinating account of how a series of nine films (from *Night of the Living Dead* and *Reefer Madness* to *Erasorhead*) have become cult favourites and, in the process, have involved the audiences in something more than passive viewing. However, it is the Meyer's title which is essential reading; subtitled **The World of Exploitation Films**, it is an information and still/ad art packed feast of real sizzle. Ever wondered about *The Night of a Thousand Cats*, *The Demon Lover*, *Frankenstein Meets the Space Monster*, *Please Don't Eat My Mother or Meatcleaver Massacre*? Wonder no more! As well as excellent coverage of horror and violence films, there are also good dollops of sex (*Door to Door Maniac*), drugs (*Mondo Teen*) and rock'n'roll (*Bop Girl Goes Calypso*). I can't recall when I last had so much fun from a film book together with access to such delicious information on Grade Z shockers. All I need now is a place to actually see *The Female Butcher* (1972), tempted as I am by its immortal advertising copy: 'Schooled in carnage and blood she butchered 610 nubile young virgins! A horror chamber of blood and gore! Documented in the pages of the **Guinness Book of World Records!**'

And whilst we're on the schlock scene what about turning to **Rick Sullivan's** bi-weekly guide to horror, exploitation and gore in the New York area: **Gore Gazette** (\$13 a year, plus a couple of bucks extra postage, from 73 N. Fullerton Ave, Montclair, NJ 07042, USA). Usually only two or three pages in length, *GG* scores highly because Sullivan seems to sit through or hear about everything. Despite appearances his

standards are high and he suffers through gems like *Graveyard Tramps* to bring you enlivening comments on marvels like *Return of the Alien* (note to Info-freaks: this is a retile for *The Deadly Spawn*). Great fun to read, especially as near-free sheets like this are sometimes the only way to find out what's swilling about at the lower end of the film business.

Moving fairly rapidly along to **Grande Illusions** (Imagine, \$12.95, 1983) we find a fascinating account of how **Tom Savini** parlayed an exceptional make-up talent from low-budget hack work to state-of-the-art effects in Romero's *Creepshow*. An obvious successor to Dick Smith's 1965 classic **Monster Make-up Handbook**, Savini provides step-by-step accounts of just how he achieves his miraculous gore effects. Surprisingly perhaps the King of Splatter also offers a rationale for such effects: "I thought it was good because it showed the violence as being horrifyingly ugly, a turn-off." The book successfully manages to ride a double-horse of instruction manual and visual scrapbook (the colour shots alone are worth the price of admission) which should keep his many fans very happy. Now, if only Rob Bottin would write one too!

Classic time at last! We all know and love the star of the marvellous *The Bride of Frankenstein* - **Elsa Lanchester** in her sole genre role. Her recently published autobiography, **Elsa Lanchester Herself** (Michael Joseph, £10.95, 1983) is long overdue and is an excellent read, despite being of only related interest to us horror fans. She tells a fascinating story of a life that led from socialist bohemian parents in London to marriage with the brilliant bisexual actor Charles Laughton via dancing with Isadora Duncan. Their move to Hollywood, his tragic death in 1962 that ended too soon a career of genius and her staking out of a new career as a satirical cabaret singer are all covered, as well as intriguing insights into the making of her most famous film. If she had never achieved more in her life than thrilling us with *The Bride* then her story would have been worth telling; as it is her wit and style, courage and talent have allowed her to write an enthralling book that almost presents us with too rich a feast. The story of Lanchester and Laughton, *The Bride of Frankenstein* and *The Hunchback of Notre Dame*, is a touching one that I think will move you; in short, a magical book for your reading lists.

Which brings me, slowly but with infinite caution, to this column's last and bizarrist item. Tony McCormack of the rock group *Screaming Dead* has sent me a copy of the band's new 12 inch single **Night Creatures** (No Future: 12 Oi 25). Not my taste in music really (try me with Van Morrison or horror film soundtracks next time, Tony) but this latest example of gothic rock will undoubtedly be the sort of thing you'll like if you like this sort of thing.

Our shelf is empty. Editors and publishers are urged to refill it for the next column of *Reeder's Write*. Until then, bilious bibliophiles, enjoy your reading and drop me a line if you think I've missed anything of interest to the world of *HoH*.

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JAWS 3-D

Review by
Randy Palmer

Until earlier this year Randy Palmer was editor of the entire Warren Publishing Line Creepy, Eerie, Vampirella, 1994, Film Fantasy Yearbook and of course, Famous Monsters. He followed Forry Ackermann as editor of FM and updated the magazine until, after a few short months, the Warren Company ceased to exist - we don't believe there is a connection! He has written for US fantasy film magazines (like FM and Fangoria) for about ten years. HoH is proud to be able to include him amongst our contributors - two ex editors of FM in as many issues who next?

Enhancement 3-D' is the term director Joe Alves and producer Rupert Hitzig like using to describe the dimensional photography seen in Universal's latest **Jaws** epic.

"We didn't use 3-D as a gimmick," says director of photography James Contner. "We're not constantly poking things out at the audience. The film is very restful and comfortable to view."

Originally **Jaws III** had been planned as a spoof of the first two films. With the participation of the American satire magazine **National Lampoon**, it was to be entitled **Jaws 3 ... People 0**. But the plan to produce a comedy was scrapped when Joe Alves, who had been involved with **Jaws I** and **II**, came up with the idea of shooting a third **Jaws** story in the third dimension.

The original **Jaws** had been conceived by Universal as a fairly low-budget project. At the time, most of the company's money was being funnelled into big-deal disaster pictures like **Earthquake** and the **Airport** series of films. But the then-virtually unknown Steven Spielberg managed to elevate the production from its B-status to a top-notch chiller. It wasn't long after the box-office receipts began being tallied that Universal gave the go-ahead for **Jaws II**, directed by Jeannot Szwarc. Carl Gottlieb, scripter of the first film, was called in to 'save' **Jaws II** when John Hancock and Dorothy Tristan's screenplay was deemed 'too unrealistic' by studio brass.

With **Jaws 3-D**, Gottlieb worked with veteran fantasy author Richard Matheson on a completely new re-working of the shark theme. The story takes place at 'Sea World' in Florida, where a new tourist attraction called the 'Undersea Kingdom' is about to be opened to the public. A maze of transparent tunnels beneath the park's lagoon will take visitors to a wondrous world teeming with exotic sea life. There's also an aquatic fun house and a gourmet restaurant.

As well as one uninvited guest!

A damaged sea gate, which separates the park from the ocean, allows a Great White shark to slip into the lagoon, where it becomes trapped. Its tell-tale fin spreads a tidal wave of panic throughout the multi-million dollar resort. Yet, no one is more frightened than the sea-beast itself. In its primal frenzy, it will devour anything which prevents its escape.

At the heart of the Undersea Kingdom is the electronic domain of park supervisor Calvin Bouchard (Louis Gossett, Jr.) It is from Bouchard's sophisticated control centre that the underwater tunnels are monitored. Bouchard's brainchild includes special attractions such as the **Treasures of the Spanish Main**, a fake galleon loaded with pirate swag, and **Poseidon's Wonders**, a scenic marvel of synthetic coral reefs. These and other attractions send waves of 'oohs' and 'aahs' through the crowds of spectators, who have yet to discover the real excitement that's in store for them.

On the eve of the park's grand opening, Sea World staff members are given last-minute instruction. The press sips champagne in a hillside pavilion. Water skiers rehearse an intricate 'human pyramid' stunt. Gauges and hatches are checked and double-checked. And a lone diver descends to repair the one minor problem: the faulty sea gate.

Only hours later, the fragile shell of the undersea wonderworld will become a scene of hair-raising havoc.

To create **Jaws 3-D**, the filmmakers were given the run of the actual Sea World park in Orlando, Florida, some forty miles off the coast of the Atlantic Ocean. "But we imagine it's on the ocean," explains producer Hitzig, "because otherwise there would be no story. The lagoon is real, but the estuary and the sea gate were constructed by our crew on Key Biscayne."

By the same token, the real Sea World contains no 'Undersea Kingdom.'

"They do have a fascinating walk-through display called 'The Shark Encounter,' which helped us in our thinking," Hitzig reveals. "But the park's designers are actually studying our own 'Undersea Kingdom' for a possible future attraction. And they are definitely going ahead with plans for an aquarium restaurant, modeled after our fictional 'Neptune Room' in **Jaws 3-D**."

Surprisingly, the Sea World officials were unperturbed at the thought of using their own park as the on-location site for the newest **Jaws** thriller. Much of the time, such officials are not inclined to let Hollywood film at resort spots when the finished product might lead the public to believe their establishment is unsafe in any way. But at Sea World, the major concern seemed to be having the actors who played the Sea World staffers maintain the park's behaviour code. Any thought of poor public relations stemming from the release of **Jaws 3-D** was not considered seriously.

Sea World's own aquatic 'stars' - such as the whales Shamu, Namu and Kandu - were used in the film and Universal gave speaking roles to two of their trainers, Dan Blasko and Liz Morris.

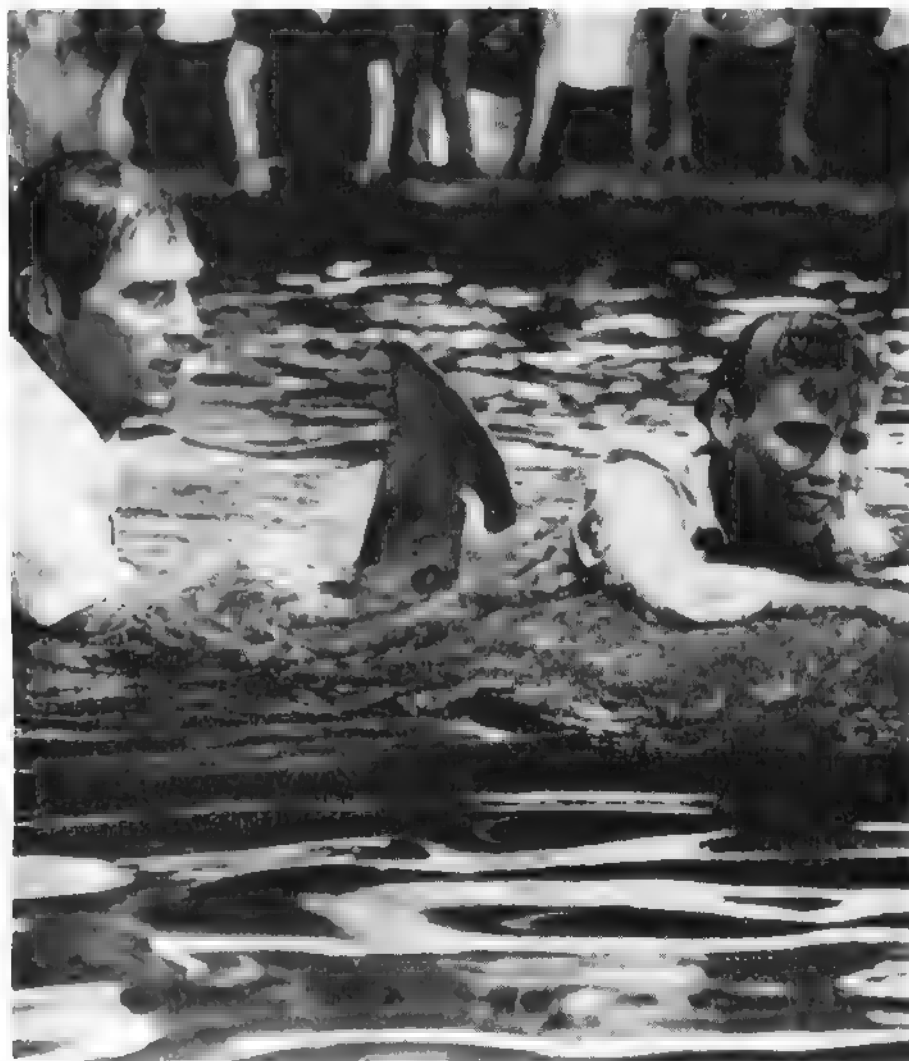
"At first we planned to have actors play Bess Armstrong's assistants," explains Hitzig, "but after watching the patient, loving way Dan and Liz handled the animals, we felt it would be easier to teach them to act than to accustom the animals to strangers."

Virtually everyone in the cast and crew of **Jaws 3-D** acquired some type of new talent, Hitzig says:

"Bess Armstrong became quite an accomplished whale rider, which is much more difficult than it might look. Dennis Quaid picked up the tricky technique of operating a jet ski. Simon MacCorkindale, who had never done any diving, had to play several lengthy underwater scenes wearing an aqua-lung. And Lea Thompson, who plays Sean Brody's girlfriend Kelly, had three weeks not only to get the hang of water skiing, but to become the apex of a human pyramid."



(Above) The one and only original Bruce the Shark from **Jaws** and (Below) his rather sicker relative being cared for by Bess Armstrong in **Jaws 3-D**.



Because **Jaws 3-D** was the first film to utilize underwater 3-D photography to a great extent (the major portions of Universal's **Creature from the Black Lagoon** and **Revenge of the Creature**, filmed thirty years ago, took place on dry land), the filmmakers had a number of operational problems to overcome. The underwater world offers an unusual medium for filmmakers who want to explore it in the 3-D format, but light displacement, already an inherent problem with dimensional photography, becomes even more profound when the cameras are submerged.

Director Joe Alves maintains that, in **Jaws 3-D** a 'bright park look' is contrasted effectively with 'harsh, almost black-and-white underwater footage.' Alves points out that most 3-D movies are dull, almost washed-out looking, "primarily because the camera systems haven't been perfected yet. To punch up the colours in our picture, we dressed the sets with colourful flags and large, yellow tents. In contrast, the underwater footage is very dramatic, with a lot of negative and positive space in which you barely see the shark."

Prior to Alves involvement with the production, months of tests had been made to find a suitable 3-D camera system for use on the third **Jaws** instalment. Universal had narrowed the choices down to two – Aptimax and ArriVision. "But neither system made our deadline," says Alves, "So we began filming with StereoVision, which is compatible with ArriVision." The Stereo-Vision process was used only during the first two weeks of principal photography; and then the crew switched over to the ArriVision camera. "We subsequently reshot about one week of the StereoVision stuff, so it accounts for only about five per cent of the finished footage."

Jaws 3-D's director of photography James Contner notes that 3-D poses a number of challenges, in spite of which stereo system is used. Explains Contner: 'Blacks tend to go very black, and lighting ratios must be narrower than in regular 2-D due to the number of mirrors and prisms, which aren't as good as conventional lenses. Shadowy areas need more light in 3-D, and you have to be careful about placing dark objects against light-coloured ones and vice versa. High contrasting can cause colour fringing. With Lou Gossett, a black man playing a lead, we had to be very careful about the background.'

Contner discovered at the outset of filming that on overcast days, colour is reduced sharply through a 3-D system. "It's because the optics in 3-D lenses tend to mute everything," he explains. "Camera operators usually like a soft sky light, but we needed harsh, direct light – and more of it. During projection, one image is laid over the other. And when you add the viewer glasses into it, the images can become dark and murky."

Lighting, of course, isn't the only recurring problem with 3-D photography. As many moviegoers are aware, improperly designed dimen-

sional photography can result in strained eyesight and headaches for some viewers. According to Contner, such problems are the result of the so-called 'point of convergence,' where the two separate images projected for 3-D effect meet.

"Behind or in front of that point, the filmmaker faces the depth of convergence limitation," Contner says. "If you try to force limits, you can go out of convergence and into divergence." What Contner means is that if the director insists on poking something 'out of the frame' in extreme close-up, the background scene will go into divergence—a 'crossed eyes' effect can result. "The solution," he reveals, "is to look for neutral or closer backgrounds, or to use lighting to diminish the background."

Fortunately for **Jaws 3-D** audiences, director Joe Alves wasn't concerned with adding special 3-D effects to his picture. Alves felt that going overboard with 3-D gimmicks would compromise his artistic approach to the subject matter. Even so, Rupert Hitzig maintains "there are about 14 well-placed 3-D effects that don't stop the action and fit within the picture's context. Certainly when the shark breaks through the control room window in slow motion it represents the apex of what we wanted from 3-D. It lets the audience feel what the victims feel."

Due to the nature of some of the 3-D shots, **Jaws 3-D** utilized slow motion cameras. Hitzig adds: "When an object comes off the screen, you must give the human eye and its muscles time to follow into the 3-D effect." Some sequences involving dolphins as well as the shark were filmed in slow motion in order to prolong the effect of 3-D penetration. "With 3-D you can't simply cut to something that's already sticking out into the audience," injects Contner. "We shot some skiing scenes at one hundred frames per second [the standard is 24 fps] so the audience can let their eyes slowly converge."

The problems of dimensional photography weren't the only ones encountered during the production of **Jaws 3-D**. With the decision to descend underwater into the shark's domain, one of the first priorities was finding a tank in which underwater footage could be easily shot.

Hitzig capulizes that search:

"The tank at Pinewood studios was occupied with the James Bond film **Octopussy**. The one in Malta posed technical problems. In the Bahamas, where they did **The Deep**, the facility had been allowed to run down. And the tank at MGM was too small for our shark!"

The alternative was to construct a brand new tank from scratch. What eventually evolved is now the largest underwater facility of its kind in the United States. Twenty-six feet deep and 110 feet in diameter, the aquatic sound stage was custom-built from the bottom half of an oil storage drum. It has a solar heating system (the second largest in the world) which keeps over 1,500,000 gallons of water at a temperature of 76



(Above) Dennis Quaid and Bess Armstrong practising empathy with a whale. (Centre) The new camera system used in **Jaws 3-D**. (Below) Help! anyone seen that shark?

degrees. Set into the tank are five enormous viewing ports, each at a different height, constructed of distortion-free tempered glass.

The only drawback was that, initially nothing could be seen through them. The water was simply too murky!

"It was when we brought in our first so-called experts that we made our first mistake," Hitzig admits. "A firm specializing in filtration systems sold us three high-powered stainless steel pumps which couldn't filter a bathtub! You couldn't see your hand in front of your face!"

"At the eleventh hour there was a

miracle. A company in the area heard about our problem and called to say they had a set of filters we could use free of charge. The sophisticated filters had been a disaster. The simple system worked fine. No one has yet figured out why."

While the tank served as a convenient setting for several key scenes, its real moment of glory came with the destruction of Louis Gossett's underwater control centre.

The script called for the shark to shatter the aquarium window of Gossett's headquarters, destroying computer consoles, video panels, elaborate communications systems as well as actors with the force of a tidal wave. To film the sequence, the rear half of the control room, complete with actors and technicians, was mounted on a steel platform and then hoisted into the air by a giant crane. A second crane lofted a water-filled sluice tank skyward.

The plan called for the water from the first crane to hit the set which would then be plunged by the second crane into the tank. When Louis Gossett arrived on the set and saw the complex apparatus, he was a bit awed. A crew of technicians made a test run.

Two cameramen, wearing aqua lungs, were tied to the steel platform, as were a group of electricians who were to simulate the sparking destruction of the console. Stuntmen replaced the actors; safety divers assumed control positions.

The first crane hit the stuntmen with 3,500 gallons of water, on schedule. Crane number two dropped the set into the tank. Then all hell broke loose. "One camera was ripped right off its platform," recalls Hitzig. "A safety diver was knocked out cold. The tank turned into a whirlpool and the platform capsized. Debris was flying everywhere—including our equipment!"

After that major mishap, the sequence was held up until it was tested several more times to everyone's satisfaction. "When it finally came off, the wait was worth it," says Hitzig.

The producer was especially proud of the shark itself, designed for **Jaws 3-D** by Roy Arbogast who had worked on both the previous **Jaws** pictures. Thirty-five feet in length, its hydraulic and electronic systems enable it to suck in air through its gills, roll its eyes in fear, and, in the words of director Alves, "snarl at its victims." Alves, in fact, as production designer on the original **Jaws**, was responsible for the design of the first mechanical shark. Though it did create some problems for Steven Spielberg during production, it also managed to terrify moviegoers quite satisfactorily.

"Now, with **Jaws 3-D**," says Rupert Hitzig, "letting the audience see and feel the terror through the eyes of the shark itself is just one new innovation. We feel we can capture new fans, as well as keep the earlier ones who enjoyed **Jaws 1** and **Jaws II**, by heightening the audience's reaction to what is in reality a universal fear."

And, being a Universal release, **Jaws 3-D** is undoubtedly just that.

POST MORTEM

in the future. It certainly deserves to – in the words of Dr Praetorius in *Bride of Frankenstein*: "To a new world of Gods and monsters!"

David Elgart, Kilburn, Ayrshire

I must say how impressed I am with the new look *MoH* though I was surprised that Hammer had been dropped from the title. I feel you should restore it as *MoH* is and always shall be a Hammer magazine!

We feel nostalgic too about our old title – or should that be titles? Really, though, we think that the horror film has moved on from Hammer and that we should reflect this. Meanwhile, enjoy the remaining episodes of our 'History of Hammer' feature and look for other Hammer pieces, as and when appropriate. We're proud of our association with the name of the Greatest British film company, Hammer, but let's give the rest of the world a chance too, okay? – **Dave**

Gary Kall, Stoke-on-Trent

How marvelous to see *MoH* in the shops again. What with *Starburst* asking ludicrous prices for an over-fancy and egoistic magazine, it's great to see an honest and straightforward magazine back on the shelves. The Bloch pieces were interesting to read but what you didn't quite make clear was that his book *Psycho II* is vastly different from Tom Holland's screenplay. The film deals with Norman being released and returning to the motel whilst Bloch's novel contains a near-horror concerning Norman. It appears that a few hours after escaping from the State Hospital he is... well, I wouldn't want to give the story away!

Er, I thought my background piece on *Psycho II* was all about the difference between *Psycho II* (the book) and *Psycho II* (the film). But then what do I know... **Dave**

James Woodley, Bracknell

I wish to compliment you on your magazine *MoH*. It reminds me so much of *Famous Monsters* of yesteryear. Can you help me with some questions? My first is: are all your previous issues offered as back issues and do they cover all Hammer films and Christopher Lee and Peter Cushing? I ask because I'm a great fan of Lee, Cushing and Vincent Price – have you ever thought of doing a star profile on these three great masters of horror? Considering their great age you should do it now to give fans like me something to treasure before it is too late and they slip into obscurity, except for people who really appreciate the special qualities of these men. Let's face it, they made Horror a capital H and brought screen game of fright and terror from 1958 onwards – where have all the real films gone? Lastly, do you know of any videos of Hammer or Vincent Price films?

We aim to please. 1. Check our back issues elsewhere for details of availability – Cushing features in *MoH* numbers 11, 18 and 19; Lee in numbers 1, 5 and 21. 2. Our very next issue (*MoH* 23) is planned as a Vincent Price special. 3. Check our video listing in this and every issue. Any other little problems? **Dave**

James Barry, Smethwick

Halls of Horror 26 was one hell of a way to come back – it was superb. Everything was perfectly executed, especially *The Monster Club* adaption. Any chance of seeing more of John's work? Steps aside, the Robert Bloch interview was marvellous, not the best *MoH* has done but still marvellous. *Psycho Stabbing*, *Texas Chainsaw Massacre*, *Death Trap* and *Deranged* were all reprinted from various back issues which was a disappointment. Please no more reprints – we all know what happened to *Monster Monthly*. Lastly, I would like to say please turn monthly or at least bi-monthly as four times a year is not enough for a magazine of this quality.

Monster Monthly? What's that? Well, James, you get all your mates to buy *MoH* and we'll be here bi-weekly if our sales are good enough. **Dave**

Alain Schloeffel, Paris

I enjoyed very much your first new series issue and particularly Michel Parry's article on splatter movies. Although I think that for myself *MoH* is very interesting and worthwhile, a mag for the fans that we are – it is however that this issue is not very commercial in regard to its illustration/presentation. The cover is good, the poster is good, the size also, but it should have some colour pages. As it is, it is too much of a far magazine in opposition to the commercial look of the cover and might not reach the wide audience it deserves.

Alain is the editor of the superb French fantasy film magazine *L'Ecran Fantastique* and organiser of the International Fantasy and Science Fiction Film Festival of Paris – details of both may be had from 9 Rue du Midi, 92200 Neuilly, France. Tell him we sent you and even if you can't speak French, enjoy a colour-filled magazine that if it were in English would probably be generally seen as the best in the world. **Dave**

Paul Miller, Rowfrow

Today I digested *MoH* 26 and seldom if ever has what is to all purposes a debut issue left me so impressed even if it is 4 years and 9 months late from October 1978. The standard of writing has literary merit and is done in the same way – would arrange the contents, the factual and technical information is laid out in long well-paced paragraphs with plots and storylines consisting of shorter paragraphs which results in livelier reading. *Classic Gore* was for me the most memorable feature of this issue and it was nice to see some sort of recognition of Tobe Hooper who was talented as he is, mangled. *The Texas Chainsaw Massacre* is a thoroughly atmospheric masterpiece because it is one of the very few horror films which in style achieves everything that I set out to do. Gary Leach's cover was excellent – reminiscent of the EC type of cover. Only thing the art could have occupied more room on the cover. Well, what else remains to be said? Yes, hope *MoH* fares better than its peer *Monster Monthly* – eight issues of a run, is this publication disappearing, as was said in the last issue?

What's all this with *Monster Monthly*? Was it a quality magazine? Nope. Did *Daz* or *Have* anything to do with it? Nope. Seems to me you ought to drop *MoH* – UK a line. Paul, and ask them. Could be though that having used up all the 'spins' from *Monsters of the Movies* they're too busy with *Starburst*. **Dave**

Simon Green, Bradford-on-Avon

It's obviously too early yet to point out a trend, but this first issue of the new *MoH* does seem to be almost totally slash/splatter/gore orientated in its coverage of horror films. To be honest, I think these films have largely had their day and will soon disappear, much as Hammer films failed to last the distance. Beyond a certain point people get bored with gore, they get jaded because they've seen it all before. Special effects don't make a movie, whether we're talking SF or horror. David Cronenberg's *Videodrome* would seem to be a good example of this, despite amazing SF/gore effects, the film was a failure in America, and apparently isn't even going to be released over here. Horror is still around though and good films are still being made. *Psycho II*, *Polegrip*, *Twilight Zone* et al where the emphasis is on story and character first and effects second. I've always felt that horror is in the mind; you can scare people without taking the easy route of blood and guts. *Wise's The Haunting* doesn't even show us the damn ghost but it still scares you rigid. Or what about Nigel Kneale's amazing *Quatermass and the Pit*, where the real horror lay not in what was happening, but in the implications of what was happening. To sum up: if *MoH* is going to survive and flourish in a very overcrowded field, it's going to have to spread its wings a lot wider.

We're spreading, we're spreading! Seriously though, the whole point of our first new issue was to provide you, good film *Psycho II* with enough background so we could all see where it came from. Neither last issue nor this one strike me as particularly gory, though one of my favourite directors is Lucio Fulci. *Videodrome* I suspect is not being released here because of its very 'dubious' (in the current moral climate) theme of video violence rather than for overtly financial reasons – a pity. Lastly, what's this overcrowded field in the UK? As far as I know it currently contains *MoH*, *Starburst* and *Space Voyager* – I fail to see much overlap in style, content or intention. **Dave**

Darren Waterhouse, Nottingham

I feel I must disagree with Anthony Tate's review of *Friday the 13th*. In my opinion, *Friday the 13th* has become a minor classic as well as a cult film and, in comparison with some of the junk that is churned out nowadays (especially on video), it is a masterpiece. At the very least, the movie can certainly never be said to be dull: its direction is slick. But most importantly, despite the high or gina's sayings that occur (the boy in bed stabbed in the neck with an arrow, the girl in the showers, etc) the movie can never be described as repulsive or sick – it tries to shock but it also succeeds in building up large degrees of tension and suspense. It only has to be seen in the cinema with an audience to realise this – perhaps Mr Tate saw it on video which, like a lot of films, loses a lot of the original's impact.

Hey, *Daz*! Here's another vote for that all-gore, printed in blood-red ink issue of *MoH* I've been talking about. *Daz*? *Daz*? **Dave**

Bambos Georgiou, London

Reading *Halls of Horror 26* was like meeting an old friend after too long an absence – it's good to have you back. I think the short lived *Movie Monsters* published by Atlas may have preceded my exposure to the original *MoH* but your initial 21 issue run nurtured my already growing interest in films and filmmaking, an interest which led to a 3 year degree course in animation and research into early British animation. Yes, it was all your fault! On to *MoH* 26, and what a stunning way to begin a revival – a Gary Leach cover. So that's why he's absent from *Warrior* this month. Will painted covers be a fixture? If so, this will certainly set you apart from most, if not all, other film magazines. The Hammer article prompts me to raise what I think is an interesting point. In the current climate of *Charlie's Fire* and *Ghoulies*, there is talk (though only talk) of a revival of the British film industry. But everyone seems to have forgotten about the most successful British film company ever, Hammer Films. I don't know if Hammer still exists but I do think there's a strong case for a British based horror film company. Any British venture into the horror field would benefit from the tradition and reputation of Hammer (and Amicus) which contributed so much to the British horror field. Back to *MoH* even though the previous 52 pages had discussions of mass murder, cannibalism, psychopathic killings and things that go stab in the night – was Ramsey Campbell's piece on video censorship which was more disturbing and frightening than all the rest put together – don't know about other people but to me the cutting by the censors, scissors is infinitely more distasteful and unsettling than the stabbings and slaughter shown on the screen.

Ge, Bambos, what can I say? I'm new here so don't blame me for your life! Painted covers are here to stay. Hammer are apparently working towards a new TV series, and if you think Ramsey's writings are disturbing, wait till you meet him alone and thirty in a pub one dark night. Meanwhile, hope you stay unsettled by *MoH*. **Dave**

Ramsey Campbell, Wulbrey

I suppose I ought to mention as a footnote to my comment in my first column that it doesn't follow that a government other than the present one would necessarily banalize censorship, socialist Sweden for example is at least as repressive. *Barbarians* is one of the latest seizures there. On the other hand Sweden does apparently have the policy that members of the public may apply to view scenes censored from films. Perhaps we should press for something of the kind in Britain?

As a topper to all of this, there follows a list of those videos that the Metropolitan Police Force 'advise' traders to remove from their shelves: *Beast in Heat*, *Blood Feast*, *Bloody Moon*, *The Boglemen*, *Cannibal Apocalypse*, *Cannibal Ferox*, *Cannibal Holocaust*, *Cannibal Men*, *Cannibal Terror*, *Contamination*, *Death Trap*, *Don't Go in the House*, *Don't Go in the Woods Alone*, *Driller Killer*, *Faces of Death*, *House on the Edge of the Park*, *I Spelt on Your Grave*, *Last House on the Left*, *The Living Dead*, *Nightmares in a Damaged Brain*, *Night of the Demon*, *Posseidon*, *Frankie*, *Saufl*, *SS Experiment Camp*, *The Slayer*, *Zombie Creeping Flesh*, *Zombie Flesh Eater* (not to be confused with *Zombie Flesh Eaters*!). Now don't tell me some of the titles are strange, don't tell me that some of these aren't nasties. In the Metropolitan Police can only suggest that if you want to see any of these, you do it damn quick. **Dave**

Dave Carson, London SW1

We saw your mag down Charing Cross Road and immediately purchased a copy – 60p! Why not get two? Seriously – thoroughly enjoyed it and it is remarkable value. The best thing in the whole issue was Ramsey's column. LET'S GET THOSE SONS OF BITCHES. Before it's too late and they start burning BOOKS too. Good luck for the future. **Dave**

Andrew Crauscher, Bristol

I must say I like the new look *Halls of Horror*, though I think the old mag was better. Will we ever see another *Van Helsing Terror Tale*, *Media Macabre*, *Answer Desk* or *Flashback*? But I am glad you're going to continue the *History of Hammer* – that was the best feature in the old *MoH*. In *MoH* 23 we were told we would see the *Bride of Dracula* strip as well as Dr Jekyll and Sister Hyde and *The Devil Inside* Out in strip form. Will you still be adapting these? Anyway, best of luck for the future – you're on a winner.

How about two features out of four, Andrew? As for strip adaptations – well, look no further than this issue for the stunning *Bride of Dracula*, but we are still thinking on and heard about other adaptations. Let's throw it open to you: should the new *MoH* contain strip adaptations? If so, what films or sorts of films would you like to see? If not, what would you like to see in their place? We await your replies with interest. **Dave**

Gary Griffiths, King's Lynn

Thank you so much for resurrecting *Halls of Horror*! I can't tell you how pleased I am at its return after such a long time. I knew nothing about the *Winter Special* so it came as a complete surprise and I had to restrain myself from throwing a fit when I suddenly saw *MoH* 26 in the newsagent. During *MoH*'s absence I have learned to appreciate the magazine – have every issue except numbers 2 and 3. I am now sixteen and considering a career in comic art because of the superb comic strips in *MoH*. Do agree with the idea of new-old contributors but not with that of only a quarterly mag. A monthly does not need to pad out pages with reviews – *MoH* should concentrate on past horrors of the 60s and 70s, little seen chills, horror themes and Hammer articles – in other words, what we can't read in other fantasy journals. Now, do realise that it is early days yet and that you cannot please everyone or represent future issues. I hope the magazine develops into Britain's 'the world's best' horror film journal as it was before and that it goes on to win more awards.

HoH VIDEO LIST

We are proud to present the first appearance of our video listing for horror, fantasy and science fiction films available in the UK. It is as near complete as we can make it with nearly 800 films listed. Additions and corrections will appear on subsequent lists and we strongly urge you to inform us of any mistakes or additional information.

It is the most complete video index of its kind ever published in the UK and is alphabetical, includes format and releasing company together with details of directors and stars. About 100 films are given capsule reviews - these will be expanded every issue.

The listing should be self-explanatory and the following key is used: V/VHS; B/Betamax; 2/V2000; L/Laservision. (R) following company key means the title is available for rental only. Video companies are abbreviated as follows:

ABV Abacus; APP Apple; ARE Arena; AST Astra; ATL Atlantis; AVI, BBC, BWV Brent-Walker; CAN Canon, CBS/CBS/Fox; CIC; CID Cinema in Doors; CIN Cine; CRE Crest; CV Champion Video; DAV Derann; DHV Disney Home Video; DPV Diplomat Video; EIV Entertainment in Video; EMB Embassy; EMI Thorn-EMI; ENT Enterprise; EVC European; FFV Fletcher; FVL Fourmatt; FOX 20th-Century Fox; GHV Guild Home; GVL Go; HEV Hello; HIV Hikon; HOK Hokushin; HVP Home Video Productions; HVS Home Video Supplies; HXS; IFS Ivers; INC Inter-Continental; INL Interlite; INM Intermovie; INO Inter-Ocean; IPC; IVL Intervision; JVI; KIV Kingston; KMY K M. Video; LRV; LVC; MDV Media, MGM MGM/UA; MOV Mountain; NUT Nutland, ORR Orion/Rank; PAL Palace; PMA; POL Polygram; POL Portland; PRV Precision; RAV Rank; RBV Rainbow Video; RCA RCA/Columbia; REP Replay; SKY; SPH Sapphire; TEM Temple; 3MV 3m Video; TEVP Thorn-EMI Video Programmes; TNE Techno Film; VCD Video City; VCL; VDF Video Form; VDM Video Media; VDS Videospace; VFP Video Film Productions; VG Video Gold; VID; VIP Video Instant Picture; VN Video Network; VO Vision On; VOC; VPD Video Programme Distributors; VTC; VUM Video Unlimited; WDP Walt Disney; WFFV Walton; WHV Warner Home Video; WOW World of Video

A

ABOMINABLE SNOWMAN, THE (1957)

Dir. Val Guest. With Forrest Tucker, Peter Cushing, Maureen Connell and Richard Wattis. One of only three films made by Hammer in 1957. Script adapted by Nigel Kneale from his own TV play. This confrontation between Tucker and Cushing was released when the Yuletide hysteria of the Fifties was at a peak. V/B (WFFV)

ABSOLUTION (1981)

Dir. Anthony Page. With Richard Burton and Billy Connolly. Disappointing treatment of a serious theme. Burton as a priest falling to temptation. V/B/2/L (HVP)

ALCHEMIST, THE (1983)

Dir. Charles Band. With Robert Ginty. V/B (VDF)

ALIEN (1979)



Dir. Ridley Scott. With Tom Skerritt, Sissy Spacek, Weaver and John Hurt. Designed by Giger. Sci-fi with heavy overtones of horror. Led to a host of similar films but none achieved its success or atmosphere. V/B/2/L (CBS)

ALIEN ATTACK

Dir. Gerry Anderson. With Barbara Bain, Barry Morse and Martin Landau. A Space 1999 episode. V/B (IPRN)

ALIEN TERROR

With Belinda Mayne. A carnivorous alien traps miners underground where it eats them one by one. Despite implications to the contrary, this has absolutely nothing to do with the blockbuster Alien. V/B (CBS)

ALIEN FACTOR, THE

V/B (AVI)

ALISON'S BIRTHDAY (1982)

Dir. Ian Coughlan. With Joanne Samuel, Lou Brown and Bunney Brook. Previously unseen in Britain. V/B (IVL)

ALL THE KIND STRANGERS (1974)

Dir. Burt Kennedy. With Samantha Eggar and John Savage. V/B/2 (VUM)

ALPHA INCIDENT

V/B/2 (REP/VPD)

ALPHAVILLE (1965)

Dir. Jean-Luc Godard. With Eddie Constantine, Anna Karina, Akim Tamiroff. Probably one of the best movies ever made by one of France's most brilliant directors. Strange but a authentic atmosphere achieved by filming scenes in Paris at night. V/B/2 (PAL)

ALTERED STATES (1980)

Dir. Kon Russell. With William Hurt. Psychological experiments leave terrifying results for the human guinea pig as he experiences changes of consciousness and disorientation. A well-made FX and gobbledygook 1980s equivalent of the old Outer Limits TV series. V/B (WHV-R)

AMITYVILLE HORROR, THE (1979)

Dir. Stuart Rosenberg. With James Brolin, Margot Kidder, Murray Hamilton and Rod Steiger. Reputationally true case of a house possessed by the spirits of its previous occupants based on Jay Anson's book. Big grossing haunted house movie with disappointing climax led to equally successful sequel. V/B/2 (GHV)

AMITYVILLE II - THE POSSESSION (1981)

Dir. Damiano Damiani. With James Olson, Burt Young, Kutanya Alda and Moses Gunn. From the book Murder in Amityville by Hans Holzer. The prequel to Amityville Horror. Music by Lalo Schiffrin. V/B (EMI)

AN AMERICAN WEREWOLF IN LONDON (1981)

Dir. John Landis. With David Naughton and Jenny Agutter. Oscar Winner. Special effects, tongue-in-cheek humour and some genuine shocks made it the most successful of the celluloid exercises in Lycanthropy. V/B/2/L (POL)

AND NOW THE SCREAMING STARTS (1973)

Dir. Roy Ward Baker. With Peter Cushing and Herbert Lom and Patrick Magee. Baker quoted as saying "It has half a dozen different titles to begin with. It was originally called 'Fengriffen'. It's a ghost story but it didn't in my opinion get the credit it deserved." V/B/2 (GHV)

ANDROMEDA STRAIN, THE (1970)

Dir. Robert Wise. With Arthur Hill and David Wayne. From Michael Crichton's terrifying novel, a tense movie with a superbly chilling ending. VHS/B (CIC)

AND SOON THE DARKNESS (1970)

Dir. Robert Fuest. With Pamela Franklin and Michele Dotrice. V/B (EMI)

ANTHROPOPHAGOUS THE BEAST

V/B (VFP)

THE APPOINTMENT

V/B (3MV)

ASPHYX, THE

Dir. Peter Newbrook. With Robert Stevens and Robert Powell. V/B (IVL)

ASTRO ZOMBIES (1969)

Dir. Jed Mikels. With John Carradine. V/B/2 (MOV)

ASYLUM (1972)

Dir. Roy Ward Baker. With Peter Cushing, Britt Ekland, Barbara Perkins, Herbert Lom and Patrick Magee. Written by Robert Bloch. This somewhat overrated shocker is aided by the running riddle of which inmate was formerly the head of the Asylum. Keeps you guessing but is it worth the effort? V/B (GHV)

ATTACK OF THE KILLER TOMATOES (1978)

Dir. John de Bello. With David Miller and George Wilson. Giant tomatoes run amok in this spoof musical disaster film. Intentionally filmed in home-movie style it includes seriously funny songs and parodies films like Jaws and The Swarm. You'll believe a tomato can fly! V/B/2 (VPD)

AT THE EARTH'S CORE (1976)

Dir. Kevin Connor. With Doug McClure and Peter Cushing. Disney type adventure using the 'lost world' theme from the Edgar Rice Burroughs novel. V/B (EMI)

ATTIC, THE (1980)

Dir. George Edwards. With Carré Snodgrass and Ray Milland. V/B/2 (IVL)

AWAKENING, THE (1980)

Dir. Mike Newell. With Cheriton Heston, Susannah York, Jill Townsend and Stephanie Zimbalist. Straight remake of Blood from the Mummy's Tomb. From Bram Stoker's novel Jewel of the Seven Stars. V/B (EMI)

B

BABY, THE (1973)

Dir. Ted Post. With Anjanette Comer and Ruth Roman. V/B/2 (HVS)

BAIT, THE (1954)

Dir. Hugo Haas. With Hugo Haas, John Agar and Cedric Hardwicke. V/B (IMDV)

BARBARELLA (1967)

Dir. Roger Vadim. With Jane Fonda, Mico O'Shea and John Philip Law. Special effects by August Lohman. Jane's only Italian film with the genre. Vadim tried to make her the female Flash Gordon. Adapted from the comic strip of the same name. A souvenir of the Sixties. V/B (CIC)

BARON BLOOD (1972)

Dir. Mario Bava. With Joseph Cotten, Elke Sommer and Antonio Cantafora. Cult Italian director failed to revive past glories in this vampire tale shot in vivid colour. Elke Sommer appeared in several horrors in the late Sixties and early Seventies including House of Exorcism. V/B (IGHV)

BASKET CASE (1982)

Dir. Frank Henenlotter. With Kevin Van Kenenryck and Terri Smith. Black comedy filmed around Times Square, New York. Creature locked in a basket a lot closer on screen to our doctors when not being fed hamburgers by its master. V/B/2 (PAL)

BAT, THE (1969)

Dir. Crane Wilbur. With Vincent Price and Agnes Moorhead. A remake of Ro and West's 1926 film which was itself adapted from the celebrated Broadway mystery play. The bat of the title is a hooded killer intent on frightening the occupants of a lonely house into leaving the neighbourhood. V/B (RAV)

BAT PEOPLE, THE (1974)

Dir. Jerry Jameson. Stewart Moss. V/B/2 (IGHV)

BATTLE BEYOND THE STARS

1980



Dir. Jimmy T. Murakami. With George Peppard and Robert Vaughan. Magnificent Seven (or Seven Samurai?) in Space right down to Robert Vaughan recreating his original role. Good FX but little else. V/B (WHV-R)

BATTLE FOR THE PLANET OF THE APES (1974)

Dir. J. Lee Thompson. With Roddy McDowall, Natalie Trundy, Paul Williams, Claude Akins and John Huston. This - the fifth in the 'Apes' series, was understandably the final. Substandard though aided by footage from prequels. V/B (CBS)

BATTLESTAR GALACTICA (1979)
Failed ABC TV series produced by Glen A. Larson. Several episodes of this blatant *Star Wars* rip-off were spliced together for theatrical release and were surprisingly successful. George Lucas naturally sued. **V/B/2 (CIC)**

BEAST IN THE CELLAR, THE (1971)
Dir. *James Kelly*. With Beryl Reid, Flora Robson and T. P. McKenna. Maniac brother hidden in cellar by Reid and Robson. The saving grace of a poor film. **V/B/2 (GHV)**

BEES, THE (1978)
Dir. *Alfredo Zacharias* with John Saxon, Angel Tompkins and John Carradine. Even worse than *The Swarm*! **V/B (IVL)**

BEGINNING OF THE END, THE (1957)
Dir. *Bert I. Gordon* with Peggy Castle, Peter Graves and Richard Benedict. Oversized grasshoppers on the rampage. **V/B (VCL)**

BELLS, THE
Dir. *Michael Anderson*. With Richard Chamberlain, Sara Botsford and John Houseman. Released on video prior to theatrical release. In the *Scanners* mould. Telephones are used as instruments of death. **V/R (IGHV)**

BENEATH THE PLANET OF THE APES (1970)
Dir. *Ted Post*. With Charlton Heston, James Franciscus, Victor Buono and Kim Hunter. The second "Apes" movie. Excellent make up and sets. Gripping story as Franciscus follows Heston in the nightmare world of the Apes. **V/B (CBS)**

BEYOND, THE (1980)
Dir. *Lucia Fulci*. With Katherine McCall, David Warbeck, Sarah Keller and Veronica Logan. **V/B/2 (VDM)**

BEYOND ATLANTIS (1975)
Dir. *Eddie Romero*. With Patrick Wayne and George Nader. **V/B (IVL)**

BIRDS, THE — (1963)
Dir. *A. Hitchcock*. With Tippi Hedren, Rod Taylor, Suzanne Pleshette and Jessica Tandy. Hitchcock's celebrated chiller based on Daphne du Maurier's story. Odd because the ending remains unresolved. Hedren was pecked for real by birds tied to her by Hitchcock for one scene. **V/B (CIC)**

BLACK TORMENT, THE (1984)
Dir. *Robert Hartford-Davies*. With John Turner, Ann Lynn, Raymond Huntley and Heather Sears. Set in 1780, this supernatural horror film brings in murder, rape and insanity. **V/B (VDM)**

BLACK CAT, THE (1982)
Dir. *Lucia Fulci*. With Patrick MacGee and Mimsy Farmer. **V/B (VTC)**

BLACKENSTEIN (1973)
Dir. *William A. Levey*. With John Hurt and Ivory Stone. The one hundredth film from AIP and a re-turkey. It was originally planned as a trilogy (!) but AIP execs dropped *The Fall of the House of Blackenstein* and *Blackenstein II* after its dismal failure at the box office. **V/B/2 (VPD)**

BLACK HOLE, THE (1979)
Dir. *Gary Nelson*. With Yvette Mimieux, Anthony Perkins and Maximilian Schell. Disney in space substituting cute robots for cute dogs and highly implausible plot devices. Great effects though. **V/B (WDP)**

BLACKOUT (1978)
Dir. *Eddy Matalon*. With Belinda J. Montgomery, June Allyson and Ray Milland. June's only horror film and one of Ray's best. **V/B (VCL)**

BLACK ROOM, THE (1935)
Dir. *Ray Neill*. With Boris Karloff, Marian Marsh, Katharine De Mille and Robert Allen. One of Karloff's best performances as twin brothers dominated by an ancient curse. **V/P (IVL)**

BLACK SABBATH (1964)
Dir. *Mario Bava*. With Boris Karloff and Michele Marci. Karloff narrates two Russian tales of terror one by Chekhov, one by Tolstoy and appears in the third as a vampire controlling his entire family. Very atmospheric. **V/B/2 (INO)**

BLACK SUNDAY (1961)
Dir. *Mario Bava*. With Barbara Steele, John Richardson and Ivo Garrani. Cult movie adapted from *The VII*, a short story by Gogol. First film directed by the late Italian director and banned in England for eight years. Bava was considered Italy's greatest fantasy film maker. Possibly English actress Barbara Steele's best known role as a witch who swears vengeance on the descendants of her murderers. **V/B/2 (VDM)**

BLOB, THE (1950)
Dir. *Irvin S. Yeaman*. With Steve McQueen and Ameta Constance. One of McQueen's early films and a golden turkey if ever there was one. Man-eating jelly from outer space menaces juvenile delinquents is frozen with carbon fire extinguishers only to be reanimated in a much maligned sequel. This print is inexplicably pink and white. **V/B/2 (MOV)**

BLOOD (1973)
Dir. *Andy Milligan*. With Alan Berard and Hope Stanbury. **V/B/2 (IFS)**

BLOOD BATH (1966)
Dir. *Stephanie Rothman*. With Harve Presnell, William Campbell and Linda Saunders. **V/B (RAV)**

BLOODBATH (1966)
With Isa Miranda. **V/B (HOK)**

BLOOD BEACH (1980)
Dir. *Jeffrey Bloom*. With John Saxon and Burt Young. **V/B/2 (VPD)**

BLOOD BEAST TERROR, THE (1967)
Dir. *Vernon Sewell*. With Peter Cushing and Robert Fleming. Period piece about a plasma thirsty giant moth living off blood. Horror star Wanda Ventham is the Victorian lady, who changes into a giant deathhead moth. **V/B/2 (VDM)**

BLOODY BIRTHDAY (1978)
V/B (VG)

BLOOD BRIDE (1971)
V/B/2 (VPI)

BLOOD DEVILS (1970)
Dir. *Eddie Romero*. With John Ashley. **V/B (APP)**

BLOOD FEAST (1964)
Dir. *Herschell Gordon Lewis*. With Connie Mason and Scott Amold. Cost \$60,000 to make but made millions for one of the world's worst directors. Shot in nine days (took gore to new depths. A real lamb's tongue was put into an unfortunate actress' mouth so it could be ripped out!) Lewis was later declared bankrupt and his films sold. **V/B (AST)**

BLOOD FROM THE MUMMY'S TOMB (1972)
Dir. *Seth Holt*. With Valerie Leon, James Villiers and Andrew Keir. Later remade as *The Awakening* with Charlton Heston. From Bram Stoker's novel *Jewel of the Seven Stars*. Hammer's last Mummy film. Holt died during filming and Michael Carreras took over. **V/B (EMI)**

BLOODLUST (1961)
Dir. *Ralph Brooke*. With Robert Reed. **V/B/2 (DAV)**

BLOOD ON SATAN'S CLAW (1971)
Dir. *Piers Haggard*. With Linda Hayden and Patrick Wymark. **V/B/2 (IGHV)**

BLOOD ORGY OF THE SHE-DEVILS (1973)
V/B (VCL)

BLOODRAGE (1978)
V/B (AVI)

BLOOD RELATIONS (1978)
V/B (ENT)

BLOOD SABBATH (1973)
With Susan Darnante. **V/B (PRV)**

BLOOD SONG (1978)
V/B (VG)

BLOOD-SPATTERED BRIDE (1979)
Dir. *Vincenzo Amato*. With Alexandra Bastardo, Simon Andreu and Maribel Martin. **V/B (MOV)**

BLOODSUCKERS (1971)
Dir. *Robert Hartford-Davies*. With Patrick MacNee, Peter Cushing and Imogen Hassall. **V/B/2 (IVL)**

BLOOD TIDE (1978)
With Jose Ferrer and James Earl Jones. **V/B/2 (SKY)**

BLOOD VOYAGE (1978)
With Johnathan Lippe. **V/B (PMA)**

BLOODY MOON (1982)
Dir. *Jesse Franco*. With Oliva Pascal. **V/B (IVL)**

BLOODY SUNDAY (1978)
With Mercedes Cordell. **V/B/2 (IFS)**

BLUEBEARD (1978)
V/B (TEVP)

BLUE EYES OF THE BROKEN DOLL (1978)
V/B/2 (VPD)

BODY STEALERS, THE (1969)
Dir. *Gerry Levy*. With George Sanders, Maurice Evans and Patrick Allen. **V/B (GHV)**

BOG, THE (1983)
Dir. *Don Keesler*. With Gloria de Haven, Aldo Ray and Marshal Thompson. **V/B/2 (HVS)**

BOGEYMAN, THE (1980)
Dir. *Olli Lommel*. **V/B/2 (VPI)**

A BOY AND HIS DOG (1975)
Dir. *L. Q. Jones*. With Don Johnson, Susanne Benton and Jason Roberts. From Harlan Ellison's award-winning story of the future. **V/B (VDM)**

BROOD, THE (1979)
Dir. *David Cronenberg*. With Oliver Read and Samantha Eggar. John Carpenter considers Cronenberg the best director currently working in horror films. Common to all Cronenberg movies is the theme of human bodies in rebellion or parasitic growths which spread through physical contact. Crude, and excessively ugly. **V/B/2 (IVL)**

BROTHERHOOD OF SATAN (1971)
Dir. *Bernard McEveety*. With Strother Martin and L. Q. Jones. Small town is taken over by witches coven. **V/B (IRCA)**

BRUTES AND SAVAGES (1971)
V/B/2 DAV

BUCK ROGERS IN THE 21st CENTURY (1939)
Dir. *Beebe and Goodkind*. With Buster Crabbe. Newly-edited, un-inspired version of the original serial, with Buck revived from suspended animation versus Kiler Kane. **V/B/L (CIC)**

BUCK ROGERS IN THE 25th CENTURY (1979)
Dir. *Daniel Haller*. With G.I. Gerard, Pamela Hensley. Reusing *Battlestar Galactica* hardware (same producers) with a slick, glib "007 in space" feel to Gerard's portrayal of the legendary space hero. **V/B (CIC)**

BUCK ROGERS - REBELLION IN SPACE
TV episode with G.I. Gerard. **V/B (RBV)**

BUCK ROGERS - SKY PATROL
TV episode. **V/B (RBV)**

BUCK ROGERS - TOMORROWS WORLD
TV episode. **V/B (RBV)**

BUCK ROGERS - WAR OF THE PLANETS
TV episode. **V/B (RBV)**

BUG (1975)
Dir. *Jeannot Szwarc*. With Bradford Dillman and Joanna Mills. Produced by William Castle. Carbon-eating incendiary cockroaches from the bowels of the earth escape to menace Dillman and Mills. Far superior to such later insect menace movies as *The Swarm*. **V/B (ARE)**

BURNING, THE (1981)
Dir. *Tony Maylam*. With Brian Matthews, Leah Ayers, Brian Backer and Lou David. Yet another maniac bent on revenge sets out to inflame (groan) his teenage tormentors, with effects by Tom Savini. **V/B/2 (EMI)**

BUTCHER, BAKER, NIGHTMARE (1978)
V/B (ATL)

C


CABINET OF DR. CALIGARI (1920)
Dir. *Robert Wiene*. With Werner Krauss and Conrad Veidt. Influential silent masterpiece of German expressionist cinema. Surreal sets made and painted by the Der

THE ARTHUR DAVIS EXPEDITION IN
BRUTES and SAVAGES

MUSIC COMPOSED AND CONDUCTED BY **RIZ ORTOLANI**
EXECUTIVE PRODUCER **WILLIAM SHELTON**
PRODUCED AND DIRECTED BY **ARTHUR DAVIS**

AFTER « JAWS » AND « KING KONG » COMES ANOTHER BOX OFFICE BLOCK BUSTER

SEE I SEE II A MAN ACTUALLY EATEN ALIVE BY A GIANT CROCODILE... ONE OF THE MANY SENSATIONAL SHOCK SCENES



Probably the most tasteless horror movie of all time. Arthur Davis' *Brutes and Savages* boasts that it shows a man being eaten by a giant crocodile. Not special effects but the real thing!

VIDEO LISTING

STURM group in Berlin, from designs by Hermann Warm. Story written by two pacifist poets tells the tale of a hypnotist and his murderous somnambulist played by Conrad Veidt. The film made him a star. V/B (EMI)

CANDLE FOR THE DEVIL

Dir. Eugene Marlier. With Judy Geeson. Spanish suspense with Judy as an innocent tourist harassed by two murderous sisters. V/B (VDM)

CANNIBAL

Dir. Reggiero Deodati. With Massimo Foschi and Me Me Lay. V/B/2 (DAV)

CANNIBAL APOCALYPSE

With John Saxon. V/B/2 (VPD)

CANNIBAL FEROX

V/B/2 (REF)

CANNIBAL HOLOCAUST

V/B/2 (IGV)

CANNIBAL MAN, THE

Dir. Eloy de la Iglesia. With Vincente Parra and Eusebio Pancela. V/B/2 (IVL)

CANNIBAL TERROR

With Silvia Solar. V/B (MOV)

CANNIBALS, THE

With Al Civer and Shirley Knight. V/B/2 (EVC)

CAPRICORN ONE

1978. Dir. Hal Halbrook. With Eliot Gould, James Brolin, Telly Sevelas and Karen Black. Political thriller. A NASA mission to Mars is aborted but business interests dictate it goes ahead. The astronauts are forced to act out their landing for the cameras on a soundstage in the desert, but break out and are hunted down. Good action, tense solid performances. V/B/2/L (PRV)

CAPTAIN KRONOS - VAMPIRE HUNTER

1972. Dir. Brian Clemens. With Horst Janson, Caroline Munro and Ian Hendry. Hammer's super hero vampire hunter Juvenile, but action-packed. V/B (IFS)

CAPTAIN AMERICA

1979. Dir. Rod Holcomb. With Reb Brunn, Heather Menzies, Steve Forrest. Terrible adaptation of the comic-book, with Cap's son taking his father's role. US TV movie. V/B (CIC)

CARRIE

(1976)



Dir. Brian DePalma. With Piper Laurie, Sissy Spacek and John Travolta. Travolta's first major film role. Excellent trendsetter based on the novel by Stephen King. V/B/2 (IVL)

CASTLE OF EVIL

1986. Dir. Francis D. Lyon. With Virginia Mayo and Scott Brady. Terrible revenge movie. Electronic men killing off dead creator's benefactors. V/B/2 (VDF)

CASTLE OF TERROR

1962. Dir. Anthony Dawson. With Barbara Steele, Edmund Purdom and George Revere. Atmospheric chiller also known as *Castle of Blood* (Italian). V/B/2 (JVI)

CATAclysm

With Cameron Mitchell. V/B/2 (VUM)

CAT PEOPLE

1982. Dir. Paul Schrader. With Nastassja Kinski and Malcolm McDowell. Grosse remake of the Val Lewton classic with Klaus Kinski's daughter. Bears little or no resemblance to the original. David Bowie's lyrics and disco genius Giorgio Moroder's music made the title song a hit. Special visual effects by Albert Whitlock. V/B/2 (CIC)

CAT WOMEN OF THE MOON

1964. Dir. Arthur Hilton. With Sonny Tufts, Victor Jory and Marie Windsor. V/B/2 (PRV)

CAT AND THE CANARY, THE

1978. Dir. Radley Metzger. With Honor Blackman, Olivia Hussey, Carol Lynley and Wilfred Hyde White. Owe more to the 1927 creepier than the 1939 Bob Hope send up. V/B/2 (VUM)

CATHY'S CURSE

1977. Dir. Eddy Matalon. With Alan Scarfe and Beverly Murray. V/B (IVL)

CAULDRON OF BLOOD (BLIND MAN'S BLUFF)

1968. Dir. Ed Mann. With Boris Karloff, Veva Lindfors and Jean-Pierre L  mond. One of Karloff's last appearances. He plays a blind sculptor who uses his wife's acid bath victims literally as skeletal frames. V/B/2 (VDM)

CEMETERY OF THE LIVING DEAD

With Barbara Steele. V/B/2 (VDM)

CHAIN REACTION, THE

With Steve Bisley and Anna-Maria Winchester. V/B (WHV)

CHANGELING, THE

1979. Dir. Peter Medak. With George C. Scott, Trish Van Devere and Melvyn Douglas. V/B/2 (CBS)

CHANT OF JIMMIE BLACKSMITH, THE

Dir. Fred Shepisi. With Tommy Lewis and Freddy Reynolds. V/B (WHV/R)

CHILD, THE

1977. A cheap Harry Novak possession cash-in. V/B (VN)



Circus of Horrors (1960).

CLASH OF THE TITANS

1981. Dir. Douglas Hickox. With Harry Hamlin, Judi Bowker, Lawrence Olivier and Claire Bloom. Special effects by Ray Harryhausen. Based on Greek and Nordic legends. Pegasus and the Gorgon and the Hydra outline the one dimensional 'Gods'. V/B/2 (MGM)

CLAIRVOYANT, THE

1936. Dir. Maurice Elvey. With Claude Rains, Fay Wray and Jane Baxter. V/B (RAV)

CLAWS

V/B (WHV)

CLONES, THE

V/B (IVL)

CLOSE ENCOUNTERS OF THE THIRD KIND (The Special Edition)

1979. Dir. Steven Spielberg. With Richard Dreyfuss and Francois Truffaut. You need to be told about this one? V/B/2 (RCA-R)

CLONUS

1979. Dir. Robert S. Fiveson. With Tim Donnelly. V/B/2 (FOX)

COMEBACK, THE

1977. Dir. Peter Walker. With Jack Jones and Pamela Stephenson. V/B (DAV)

COMMUNION

1976. Dir. Alfred Sole. With Brooke Shields. Also known as *Alice Sweet Alice* and *Holy Terror*. V/B (VCL)

COMING, THE

V/B (IFS)

CONAN THE BARBARIAN

1982. Dir. John Milus. With Arnold Schwarzenegger, James Earl Jones and Max Von Sydow. Sword & Sorcery hero played by muscle man Schwarzenegger. Big budget and good special effects. V/B (EMI)

CONFESSIONAL MURDERS, THE

1975. Dir. Peter Walker. With Sheila Keith, Anthony Sharpe, Stephanie Beachum. Better known as *House of Moral Sin*. V/B (RCA-R)

CONQUEST OF THE EARTH

1980. Dir. Sidney Hayers. With Lorne Green. V/B/2 (CIC)

CONQUEST OF THE PLANET OF THE APES

1972. Dir. J. Lee Thompson. With Roddy McDowall, Don Murray and Ricardo Montalban. Fourth Apes film covering Apes rebellion against mankind. Vaguely interesting at best. V/B (FOX)

CONTAMINATION

V/B (VIP)

CORPSE GRINDERS, THE

Dir. Ted Mikels. V/B/2 (VCL)

CORRIDORS OF BLOOD

1963. Dir. Robert Day. With Boris Karloff and Christopher Lee. V/B (IFS)

COSMIC PRINCESS

Dir. Charles Crichton. With Martin Landau, Barbara Bain and Anouska Hempel. Another of the Andersons' Space 1999 tv episodes series, with special effects by Brian Johnson. V/B/2 (PRV)

COUNTESS DRACULA

1971. Dir. Peter Sasdy. With Ingrid Pitt, Nigel Green and Lesley-Anne Down. Based on the life of Countess Elizabeth Bathory who murdered young girls and bathed in their blood in order to renew her youth. She reputedly killed 600 young girls. V/B (RAV)

CRASH

1977. Dir. Charles Band. With John Carradine, Jose Ferrer, Sue Lyon and John Ericson. V/B (VCL)

CRAZE

1974. Dir. Freddie Francis. With Jack Palance, Diana Dors and Julie Ege. More laughs than horror. V/B (VFO)

CRAZED

Dir. Richard Cassidy. With Lesko Pappas. V/B (RAV)



CRAZIES, THE (1975)

Dir. *George A. Romero*. With Lane Carrol, W.G. McMillan. Good, gory and original. V/B (HEV)

CREATURE FROM THE BLACK LAKE (1976)

With Dub Taylor and Jack Elam. V/B/2 (REP)

CREATURES THE WORLD FORGOT (1971)

Dir. *Don Chaffey*. With Robert John and Julie Ege. V/B (RCA)

CREEPING FLESH THE

Dir. *Fredde Francis*. With Christopher Lee, Peter Cushing and Lorne Heffron. Lee and Cushing in a low budget chiller. V/B/2 (RAV)

CREEPSHOW (1983)

Dir. *George A. Romero*. With Fritz Weaver, Adrienne Barbeau and F.G. Marshall. Several linked shorts in the style of *Amicus*, from a script by Stephen King. V/B (IVL)

CRIMSON

V/B (AST)

CRUCIBLE OF TERROR (1971)

Dir. *Ted Hooker*. With Mike Raven, James Bolam and Ronald Lacey. V/B/2 (IVCL)

CRY OF THE BANSHEE (1970)

Dir. *Gordon Hessler*. With Vincent Price and Hugh Griffith. From Poe's story. Price is a Lord tormented by a spirit through time and space. A curse without end. V/B/2 (GHV)

CRYPT OF HORROR (1963)

Dir. *Camillo Mastrocinque*. With Christopher Lee. V/B/2 (VDM)

CRYPT OF THE LIVING DEAD (1972)

Dir. *Ray Denton*. With Andrew Price and Mark Damon. V/B (LVC)

CURSE OF THE CRIMSON ALTAR (1968)

Dir. *Vernon Sewell*. With Boris Karloff, Christopher Lee and Barbara Steele. Two masters of the macabre

in a rare team effort, loosely based on H.P. Lovecraft's story. *Dreams in the Witch-House*. V/B/2 (VDM)

CURIOUS FEMALE, THE (1969)

Dir. *Paul Repp*. With Angelique Pettyjohn and Charlene Jones. V/B/2 (IFS)

CURSE OF SIMBA, THE (1964)

V/B (KIV)

CURSE OF THE MUMMY'S TOMB

Dir. *Michael Carreras*. With Jack Gwillim, Dickie Owen, Ronald Howard and Jeanne Roland. Screenplay by Carreras under his pen-name Henry Younger with camera work by Otto Heller. Marked Hammer's brief experiment with the double bill rather than expensive single features originally released with *The Gorgon*. V/B (RCA)

CYBORG 2087 (1968)

Dir. *Franklin Adreon*. With Michael Rennis, Wendell Corey and Karen Steele. V/B/2 (INM)

D

DALEKS - INVASION EARTH 2110 A.D. (1966)

Dir. *Gordon Fleming*. With Peter Cushing, Andrew Kieve and Bernard Cribbins. V/B (EMI)

DAMEN OMEN 2 (1978)

Dir. *Don Taylor*. With William Holden and Lee Grant. Suffers - as most sequels - but watchable. V/B/2/L (CBS-R)

DAMNATION ALLEY (1977)

Dir. *Jack Smight*. With Jan-Michael Vincent and George Peppard. Terrible adaptation of Roger Zelazny's fine novel. V/B (CBS)

DANCE OF THE VAMPIRES (1967)

Dir. *Roman Polanski*. With Jack MacGowan, Alfie Bass, Roman Polanski and Sharon Tate. Also known as *The Fearless Vampire Killers*. Excellent mixture of humour and horror. V/B (MGM)

DARK AUGUST

V/B (PMA)

DARK EYES

V/B (IVN)

DARK NIGHT OF THE SCARECROW

V/B/2 (VUM)

DARK PLACES (1972)

Dir. *Don Sharp*. With Joan Collins, Christopher Lee and Herbert Low. V/B (CBS)

DARK STAR (1974)

Dir. *John Carpenter*. With Dan O'Bannon. Brilliant sci-fi satire, established Carpenter as a major force to watch. V/B/2 (IFS)

DARKER SIDE OF TERROR (1978)

Dir. *Gus Trikonis*. With Ray Milland, Robert Forster and Adrienne Barbeau. Professor Milland persuades student Forster to continue his experiments with cloning. V/B/2 (INM)

DAWN OF THE MUMMY (1982)

V/B (VDS)

DAY THE EARTH CAUGHT FIRE, THE (1961)

Dir. *Vai Quest*. With Janet Munro, Leo McKern and Edward Judd. British studio contributing to the clutch of IF pictures warning of the dangers of playing with nuclear energy. Well produced and acted. V/B (EMI)

DAY THE EARTH MOVED, THE (1974)

Dir. *Robert M. Lewis*. With Clesvon Little and Jackie Cooper. An average American TV movie about predicting earthquakes. V/B (GHV)

DAY THE EARTH STOOD STILL, THE (1951)

Dir. *Robert Neil*. With Michael Rennie, Patricia Neal and Hugh Marlowe. Based on Harry Bates. *Farewell to the Master* one of the best UFO films of the fifties. The aliens come to warn against violence only to be met by a hostile world. V/B (CBS)

DAY TIME ENDED, THE (1980)

Dir. *John Cardos*. With Chris Mitchum and Dorothy Malone. Malone, *Payton Place*'s leading lady in an unusual invasion flick. Aliens battle for supremacy above an isolated house caught in a time warp. V/B (IVL)

DAY OF THE TRIFFIDS (1963)

Dir. *Steven Sekely*. With Howard Keel and Nicola Maury. From the novel by John Wyndham. Keel noted for musicals, joins Miss Maury in a battle against carnivorous plants. V/B (VDS)

DEAD AND BURIED (1982)

Dir. *Gary A. Sherman*. With James Farentino, Melody Anderson and Jack Albertson. Written by Ronald Shusett and Dan O'Bannon of *Dark Star* and *Alien* fame. V/B (EMI)

DEAD OF NIGHT (1946)

Dir. *Alberto Cavalcanti*, *Charles Crichton*, *Basil Dearden* and *Robert Hamer*. With Mervyn Johns, Michael Redgrave, Googie Withers and Sally Anne Howes. Celebrated British anthology utilising stories by H.G. Wells and others. Ealing's omnibus included the much copied 'ventriloquist takes on dummy's personality' syndrome and filled

the vacuum in horror movies during the war. *Amicus* head Milton Subotsky believes this to be the greatest horror film ever made. V/B (PMA)

DEAD OF NIGHT

Dir. *Bob Clark*. With John Marley, Richard Backus and K.A. Deathead. V/B (IVL)

DEADLY BLESSING

Dir. *Wes Craven*. With Ernest Borgnine, Lois Nettleton and Meren Jensen. V/B/2/L (POL)

DEATH WALKER

With Jim Kelly. V/B/2 (IVL)

DEATH HEAD VIRGIN, THE

With Jack Geynor and Larry Ward. V/B (IVL)

DEATHLINE (1972)

Dir. *Gary Sherman*. With Donald Pleasence and Christopher Lee. Pleasence at his best as a fumbling policeman. Recommended for the immortal line "Mind the Doors". V/B (RAV)

DEATH RACE 2000 (1975)

Dir. *Paul Bartel*. With David Carradine and Sylvester Stallone. Carradine (ex *Kung Fu*) as Frankenstein, a bionic driver in a death rally across the States. Following its success, a glut of these low-budget exploitation futuristic films were released in the mid seventies. V/B/2 (BWW)

DEATH SHIP (1980)

Dir. *Alvin Rakoff*. With Richard Crenna, George Kennedy and Nick Mancuso. V/B (EMI)

DEATH SPORT (1978)

Dir. *Allan Arkush* and *Henry Susa*. With David Carradine and Claudia Jennings. V/B (WHV-R)



VIDEO LISTING

DEATH VALLEY (1982)

Dir. Dick Richards. With Paul LeMat and Catherine Hicks. V/B (CIC)

DEATH WATCH

Dir. Bertrand Tavernier. With Harvey Keitel and Romy Schneider. V/B (VTC)

DEATH WEEKEND

With Brenda Vaccaro. V/B/2 (VIP/IVL)

DEEP RED (1975)

Dir. Dario Argento. With David Hemmings. Argento's excellent *Profondo Rosso* (original Italian title). Recommended. V/B (FFV)

DELIRIUM

With Turk Cakovsky and Dela Shaney. V/B (VTC)

DEMON (1977)

Dir. Larry Cohen. With Tony Lobianco, Sam Lavens, Sandy Dennis and Sylvien Sydney. V/B (VTC)

DEMONS, THE (1972)

Dir. Toshio Matsumoto. V/B/2 (GVL)

DEMON LOVERS, THE

V/B (CV)

DEMONOID

With Samantha Eggar and Stuart Whitman. V/B/2 (VPD)

DEMON SEED (1977)

Dir. Donald Cammell. With Julie Christie and Fritz Weaver. From the novel by Dean R. Koontz. Computer takes over futuristic house and its occupant. Julie Christie. Superb thriller, with good script. Stylish direction. Well acted and intriguing effects. V/B (MGMI)

DE SADE (1969)

Dir. Cy Endfield and Roger Corman. With Ker Dullea, John Huston, Lilli Palmer and Anna Massey. This biopic of the infamous Marquis De Sade has never been seen on British TV or has it had a UK theatrical release. V/B (ORR)

DESTINATION MOON (1950)

Dir. Irving Pichel. With John Archer, Warner Anderson, Beth Wesson. Academy award winning exploration movie. Special effects by Welter Lantz and sharp script by George Pal. V/B (PRV)

DEVIL DOG: HOUND OF HELL (1977)

Dir. Albert Band. With Michael Pataki (as Dracula). Originally titled *Zoten Hound of Dracula*. A turkey. V/B (TEVP)

DEVIL DOLL (1936)

Dir. Tod Browning. With Lionel Barrymore. Last film from Browning. Adapted from the Abraham Merritt novel *Burn Witch Burn*. Erich Von Stroheim was one of the three writers. Double bill with *The Curse of Simba*. V/B (KIV)

DEVIL'S MEN, THE (1976)

With Donald Pleasence and Peter Cushing. V/B (CBS)

DEVIL'S NIGHTMARE (1975)

Dir. Jean Bismee. With Erika Blanc and Jean Servais. V/B/2 (GVL)

DEVILS OF DARKNESS (1965)

Dir. Lance Comfort. With William Sylvester, Hubert Noel and Tracy Reed. V/B/2 (DAV)

DEVIL'S RAIN, THE (1975)

Dir. Robert Fuest. With Ernest Borgnine, William Shatner, Ida Lupino, Tom Skerritt, Edd A. Albert, Keenan Wynn. Overlong "melt down" and ng, but quite memorable. John Travolta has a bit-part in this one. V/B (VFO)

DEVIL TIMES FIVE (1974)

Dir. Sean MacGregor. With Gene Evans and Laila Garrett. Original title: *The Horrible House on the Hill*. V/B/2 (IVL)

DIE SISTER DIE

With Jack Ging, Edith Atwater. V/B/2 (VDF)



Devil Dog

DINOSAURUS (1960)

Produced by Jack Harris. With Ward Ramsey and Kristina Hanson. V/B/2 (MOV)

DOGS (1976)

Dir. Burt Brinkerhoff. With David McCallum. Cheap and boring. A dud. V/S/2 (DFS)

DON'T GO IN THE HOUSE (1980)

Dir. Ellen Hamill. With Dan Grimaldi and Robert Osth. A psychopath who had suffered at the hands of a cruel mother while a child takes revenge on the young girls and dresses their corpses in her clothes. *Psycho* has a lot to answer for! V/B (VDS)

DON'T GO INTO THE WOODS

V/B (VN)

DON'T GO NEAR THE PARK

V/B (IVL)

DON'T LOOK IN THE BASEMENT (1972)

Dir. S. F. Brownrigg. With William McGee. Amateurish thriller about an asylum. V/B (DAV)

DON'T LOOK NOW (1973)

Dir. Nicholas Roeg. With Donald Sutherland and Julie Christie. Daphne Du Maurier's short story given the intriguing but confusing Roeg treatment. Tense. V/B (EMI)

DON'T OPEN THE DOOR

With Susan Bracken. V/B/2 (VDF)

DOOMWATCH (1972)

Dir. Colin Grimes. With Ian Bannen, Judy Geeson. Based on the BBC TV series by Kit Pedler. V/B (GHV)

DORIAN GRAY (1945)

Dir. Albert Lewin. With Helmut Berger, George Sanders, Hurd Hatfield, Donna Reed and Angela

Lansbury. Also known as *The Picture of Dorian Gray*. Oscar Wilde's morality tale of a young socialite selling his soul in return for eternal youth. The film that brought Angela Lansbury to Hollywood. V/B/2 (VDF)

DOUBLE POSSESSION

V/B (IFS)

DRACULA (1973)

Dir. Dan Curtis. With Jack Palance and Simon Ward. V/B (PMA)

DRACULA (1974)

Dir. Paul Morrissey. With Joe Dallesandro and Udo Kier. Also known as *Andy Warhol's Dracula* and *Blood for Dracula*. V/B (VIP)

DRACULA (1975)

Dir. John Badham. With Frank Lange la Laurence Olivier, Donald Pleasence and Kate Nelligan. V/B/L (CIC)

DRACULA'S LAST RITES (1980)

Dir. Dominic Paris. With Patricia Lee Hammond and Victor Jorge. V/B (RAV)

DRACULA VS FRANKENSTEIN (1971)

Dir. Al Adamson. With J. Carro Naish, Lon Chaney Jr. More comedy than horror. A bomb. V/B (RBV)

DRACULA'S VIRGIN LOVERS

V/B/2 (IFS)

DRAGONSLAYER (1981)

Dir. Matthew Robbins. With Peter MacNicol, Carlin Clarke, Sir Ralph Richardson. V/B (DHV)

DR HECKYL AND MR HYPE

V/B (RAV)

DRIVE-IN MASSACRE (1976)

Dir. Stewart Segal. With Jake Barnes. V/B (LRV)

DR Jekyll AND MR HYDE (1920)

Dir. John S. Robertson. With John Barrymore. Robert Louis Stevenson's essay in schizophrenia. Barrymore scuttled like a spider with facial contortions to match. He shunned the use of special effects. V/B (POL)

DR Jekyll AND SISTER HYDE (1972)

Dir. Roy Ward Baker. With Ralph Bates and Martine Beswick. Script by Brian Clemens. Bates established in this film as Hammer's in-house horror star. An undercurrent of bisexuality added by Hammer to what was simply an exploration of the beast in man, with Jack The Ripper and Burke and Hare thrown in for good measure. V/B (EMI)

DR WHO AND THE DALEKS (1965)

Dir. Gordon Flemyng. With Peter Cushing, Roy Castle and Robertson Tovey. V/B (EMI)

DUNWICH HORROR, THE (1969)

Dir. Daniel Haller. With Sandra Dee, Dean Stockwell, Sam Jaffe and Joanna Monroe. From the H. P. Lovecraft story. V/B/2 (IGHV)

E

EATEN ALIVE (1976)

With Robert Kerman, Janet Agram and Ivan Rassimov. Mel Ferrer makes a guest appearance in this tale of cannibalism in the jungles of New Guinea. V/B (VDM)

END OF THE WORLD (1977)

Dir. John Hayes. With Christopher Lee, Sue Lyon and Dean Jagger. V/B/2 (IVL)

ENTER THE DEVIL (1975)

Dir. Frank Q. Dobbs. With Josh Bryant. V/B/2 (INO)

EMBRYO (1976)

Dir. Ralph Nelson. With Rock Hudson and Barbara Carrera. V/B/2 (VDF)

EQUINOX (1971)



Dir. Jack Woods. With Edward Connell and Barbara Hewitt. V/B/2 (MOV)

ERASERHEAD (1978)

Dir. David Lynch. With John Nance and Charlotte Stewart. Lynch directed, produced, wrote and edited this cult horror flick. Filmed in his attic. It included frame by frame animation and sound effects by Oscar winner Alan R. Splet who worked on *The Elephant Man*. Merging of minimalist cinema with surrealist art. A dark and nauseating world peopled by rejects and grotesques. Both repellent and compelling. V/B/2 (PAL)

EROTIC RITES OF FRANKENSTEIN (1982)

V/B (PMA)

ESCAPE FROM GALAXY 3

Dir. Ben Norman. With Chery Buchanan and James Milton. V/B (VCL)

ESCAPE FROM NEW YORK (1981)

Dir. John Carpenter. With Kurt Russell, Donald Pleasence and Adrienne Barbeau. V/B (EMB)

ESCAPE FROM THE PLANET OF THE APES (1971)



Dir. Dave Taylor. With Roddy McDowall, Jim Hunter, Ricardo Montalban, Sam Mineo and Bradford Dillman. Third in the *Apes* series, the best of the sequels. V/B (CBS)

EVIL, THE (1978)

Dir. Gus Trikonis. With Richard Crenna and Joanna Pettet. V/B (VNW)

EVIL DEAD, THE (1982)

Dir. Sam Raimi. With Bruce Campbell and Ellen Sandweiss. Most successful of the 'nasties'. Evil spirit possesses young campers and the only way to stop the rampant zombies is dismemberment. Blood and gore abound. V/B/2 (PAL)

EVILSPEAK (1981)

Dir. Eric Weston. With Clint Howard. Occult forces summoned by computer! Special effects by the *Superman*, *Star Trek*, and *Buck Rogers* team. V/B (VDS)

EXCALIBUR (1981)

Dir. John Boorman. With Nicol Williamson and Nigel Terry. V/B (WHV)-R



One of the great climaxes in modern film horror — the Demon appears in *The Exorcist*

EXORCIST, THE (1973)

Dir. William Friedkin. With Jack McGowan, Lee J. Cobb, Linda Blair, Ellen Burstyn and Max Von Sydow. Polished yet shallow and derivative tale of demonic possession that made a mint at the box office introduced Mike O'Dfield's *Tubular Bells* soundtrack to millions, and led to a spate of similar exploitation flicks. Special effects win the day and make-up is by Dick Smith. V/B (WHV)-R

EXORCIST 2 — THE HERETIC (1977)
Dir. John Boorman. With Richard Burton and Linda Blair. A turkey. V/B (WHV)-R

THE EXPERIMENT (VFP)

EXTERMINATOR (1980)
Dir. James Glickenhaus. With Christopher George, Samantha Egger and Robert Ginty. V/B (IVL)

EYES WITHOUT A FACE (1960)
Dir. Georges Franju. With Edith Scob and Pierre Brasseur. V/B (EMI)

EYES BEHIND THE STARS
Dir. Ray Garrett. With Robert Hoffman and Nathalie Delon. V/B/2 (IVL)

F

FACE OF FU MANCHU, THE (1965)
Dir. Dan Sharp. With Christopher Lee, Karin Dor, Nigel Green, Tsai Chin and James Robertson Justice. Sax Rohmer's fiendish oriental. First of the series, and best. V/B (EMI)

FANTASTIC VOYAGE (1966)
Dir. Richard Fleischer. With Stephen Boyd, Raquel Welch and Edmund O'Brien. V/B (CBS)

FEAR IN THE NIGHT (1972)
Dir. Jimmy Sangster. With Judy Geeson, Ralph Bates and Peter Cushing. V/B (EMI)

FIEND, THE (1972)
Dir. Robert Harford-Davis. With Patrick Magee. V/B/2 (DAY)

FINAL EXAM (1981)
V/B (RAV)

FINAL CONFLICT, THE (aka *Omen 3*) (1981)

Dir. Graham Baker. With Sam Neill, Rossano Brazzi and Lisa Harrow. V/B/2 (CBS)

FINAL PROGRAMME, THE (1973)
Dir. Robert Fuest. With Jon Finch and Jenny Runacre. Michael Moorcock's Jerry Cornelius character in a bizarre and randy dated humour/sf flick. V/B (FOX)

FIREBIRD 2015AD
V/B (VDF)

FLASH GORDON CONQUERS THE UNIVERSE (1940)

Dir. Ford Beebe and Ray Taylor. With Buster Crabbe. Features a half-hour serial split into episodes and individually tracked on the end of feature films by Palace Video. Episode One is coupled with B-movie *The Flying Saucer*. V/B/2 (PAL)

FLASH GORDON (1980)

Dir. Mike Hodges. With Sam J. Jones, Topol and Max Von Sydow. Great Queen soundtrack. Movie owes more to *Barbarella* and *Batman* than Alex Raymond. V/B (TEPV)

FLESH AND BLOOD SHOW, THE (1973)

Dir. Peter Walker. With Jenny Hanley, Ray Brooks and Patrick Barr. V/B/2 (VDM)

FLESH FEAST (1970)

Dir. B. F. Ginter. With Veronica Lake. V/B (PMA)

FLIGHT TO MARS (1951)

Dir. Leslie Selander. With Cameron Mitchell, Morris Ankrum, Arthur Franz, Virginia Huston. V/B/2 (VDF)

FLIGHT TO MARS
V/B (PAL)

FLY, THE (1958)

Dir. Kurt Neumann. With Vincent Price, Herbert Marshall and M. Hedison. George Langdon's short story of a disastrous experiment in teleportation. Marshall and Price tried hard to keep straight faces when examining a fly with a human head and arm in the place of its

own. "We kept laughing ourselves sick," he said. "In the end we had to film it back to back." Well worth seeing nevertheless. The wide screen and use of colour was unusual for a horror film at the time. V/B (CBS)

FOG, THE (1979)

Dir. John Carpenter. With Janet Leigh, John Houseman and Jamie Lee Curtis. Jamie Lee Curtis battles against 100 year old lepers that have risen from the sea. Janet Leigh takes a back seat to her cult horror star daughter in this Carpenter tribute to EC 1950s horror comics. V/B/2/L (EMB)

FORBIDDEN PLANET (1956)

Dir. Fred M. Wilcox. With Jack Kelly, Leslie Nielsen, Anne Francis

and Walter Pidgeon. Walt Disney provided the special effects and William Shakespeare the plot (*The Tempest*). In a seminal fifties movie, much copied but never equalled. Robby the Robot protected leading lady Anne Francis from Walter Pidgeon's primitive instincts in the form of the fd monster. A classic. V/B (MGM)

FOUR-D MAN (1959)

Dir. I. Yeaworth. With Robert Lansing, Lee Meriwether and Robert Strauss. Later retitled *Master of Terror*. V/B (MOV)

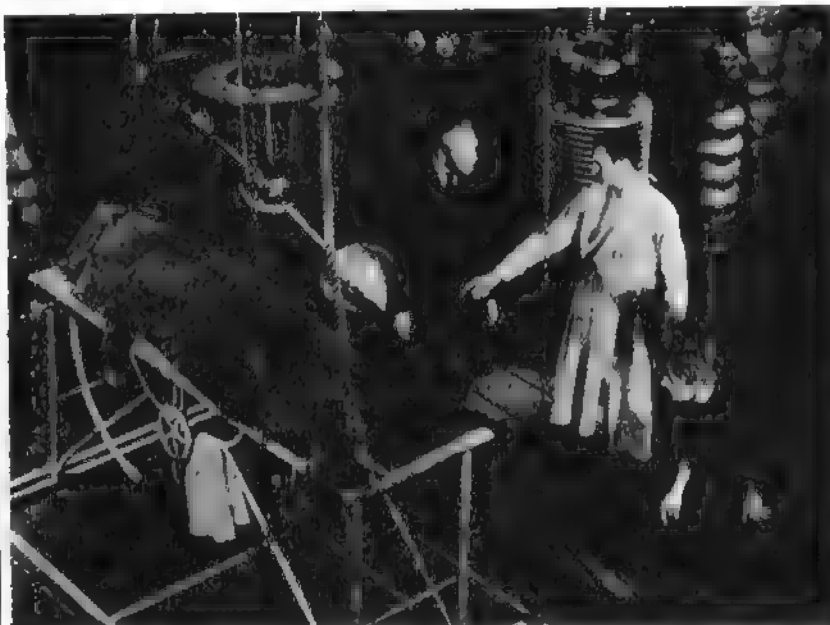
FRANKENSTEIN (1931)

Dir. James Whale. With Boris Karloff, Dwight Frye, Colin Clive, Mae Clarke and Edward Van Sloan. The film which launched Karloff

and established Jack Pierce's make-up as the true face of Mary Shelley's creation. Studio heads cut the scene where Karloff tries to 'float' the little girl in the lake, for fear it would give extra sympathy to the misunderstood monster. The film owes more to the play than the original novel but remains a classic, nevertheless. V/B (CIC)

FRANKENSTEIN (1974)

Dir. Paul Morrissey. With Joe Delasandro and Udo Kier. Andy Warhol's exercise in black humour fails to raise a titter, never mind a monster. 3-D effects heighten the gratuitous violence and any resemblance between this and Mary Shelley's creation is purely coincidental. V/B/2 (VIP)



Frankenstein (1931).

VIDEO LISTING

FRANKENSTEIN'S DAUGHTER 1958

Dir. *Richard E. Cunha*. With Harold Lloyd Jr., Sandra Knight, John Ashley and Wolfe Barzali. V/B/2 (PAL)

FRANKENSTEIN ISLAND

With John Carradine and Cameron Mitchell. V/B (RAV)

FRIDAY THE 13th (1980)

Dir. *Sean S. Cunningham*. With Betsy Palmer. V/B (WHV)-R

FRIDAY THE 13th PART 2 (1981)

Dir. *Steve Miner*. With Adrienne King and Warrington Gietle. V/B/L (CIC)

FRIGHT (1971)

Dir. *Peter Collinson*. With Susan George. V/B (EMI)

FRIGHTMARE (1974)

Dir. *Peter Walker*. With Rupert Davies and Sheila Keith. V/B/2 (HVS)

FROGS (1972)

Dir. *George McCowan*. With Ray Milland, Sam Eliot, Joan Van Ark, Adam Roarke and Judy Pace. "Today the pond tomorrow the world," declares the ludicrous blurb in this tale of insect and animal revolution. Ray Milland is the head of a rich family and is as stupefied as we are when after stepping on said crawlies, they finally turn. V/B/2 (IGHV)

FROZEN SCREAM (V/B) (IVL)

FUNHOUSE 1981

Dir. *Tobe Hopper*. V/B (CIC)

FURY, THE (1978)

Dir. *Brian de Palma*. With Kirk Douglas, John Cassavetes. Disappointing follow-up to de Palma's *Carnie*. V/B/2/L (CBS)-R

FUTUREWORLD (1976)

Dir. *Richard Heffron*. With Peter Fonda, Bythe Danner and Yu Brynner. Sequel to *Westworld*. After Brynner the rogue robot ran amok in the pleasure resort the piece has been rebuilt. Tense, but not up to the original. V/B/2 (IGHV)

G

GALAXINA, 1981

Dir. *William Sachs*. With Stephen Macht and Dorothy Stratten. The late Dorothy Stratten was 1980's Playmate of the Year. Here she is an android built to serve the crew of a space station in the 31st Century. V/B/2 (IGHV)

GALLERY OF HORROR V/B (VO)

GAPPA THE TRIPHIBIAN MONSTER (1967)

Dir. *Haruyasu Noguchi*. Better known as *Monster from a Prehistoric Planet*. V/B (RAV)

GHOSTKEEPER

Dir. *James Maxfield*. With Riva Sper and George Collins. V/B (IVL)

GHOST STORY (1981)

Dir. *John Irvin*. With Fred Astaire, Douglas Fairbanks Jr., Melvyn Douglas and John Houseman. Four of Hollywood's leading men of yesteryear haunted by the ghost of a girl accidentally killed in their youth. V/B (CIC)

GHOUL, THE (1975)

Dir. *Freddie Francis*. With John Hurt and Peter Cushing. A bomb. V/B (RAV)

GIANT ANT INVASION, THE V/B/2 (MOV)

GIANT SPIDER INVASION, THE 1975

Dir. *Billy Rebane*. With Steve Brodie and Barbara Hale. Tacky. V/B (VCL)

GLOVE, THE

Dir. *Rose Hagen*. With John Saxon, Rosey Grier, Aldo Ray and Joan Bondel. V/B (IVL)

GODSEND, THE (1977)

Dir. *Gabrielle Beaumont*. With Cyd Hayman, Malcolm Stoddard and Angela Pleasence. V/B (RAV)

GODZILLA vs THE COSMIC MONSTER 1977

Japan's answer to King Kong. First in the series was *Godzilla King of the Monsters* (1955). The 400 foot dinosaur went on the rampage through Tokyo and continued through several less successful sequels. V/B/2 (HOK)

GOKE - BODY SNATCHER FROM HELL (1968)

Dir. *Hajime Sato*. V/B (JVI)

GORGON, THE (1965)

Dir. *Terence Fisher*. With Peter Cushing, Richard Pasco, Barbara Sheley and Christopher Lee. V/B (RCA)

GORILLA KILLER V/B/2 (VI)

Dir. *Herb Freed*. With Christopher George and Patch Mackenzie. V/B/2 (IFS)

GRAVE OF THE UNDEAD

With Duncan MacLeod. V/B/2 (KMW)

GRAVE OF THE VAMPIRE (1972)

Dir. *John Patrick Hayes*. With

William Smith, Michael Pataki and Kitty Valischer. V/B (GHV)

GRIP OF THE STRANGLER (1958)

Dir. *Robert Day*. With Boris Karloff. Coupled with *Fiend Without a Face* (1958) starring Kim Parker and Terrence Kilburn. V/B (KIV)

GUESS WHAT HAPPENED TO COUNT DRACULA? (1970)

Dir. *Laurence Merrick*. With Des Roberts. V/B (PRV)

H

HALLOWEEN (1978)

Dir. *John Carpenter*. With Donald Pleasence and Jamie Lee Curtis. Most profitable independent film ever made. Carpenter invested \$320,000 and saw a return of \$50 million. Established Carpenter as a leading horror director. Cross between Hitchcock's *Psycho*, Val Lewton's *Cat People*, late Sixties Zombie cheapies and William Castle's 'sudden-shockers'. V/B/2 (VPD)

HALLOWEEN II (1980)

Dir. *Rick Rosenthal*. With Jamie Lee Curtis, Donald Pleasence. Written by John Carpenter. Sequel to the highly successful *Halloween*. V/B (EMI)

HAMMER HOUSE OF HORROR

The Two Faces of Evil/Rude Awakening (1980)

Series of 'made of TV' films packaged as double bills. *Two Faces* stars Anna Calder Marshall, Gary Raymond and Philip Latham. *Rude Awakening* stars Denholm Elliott, James Laurenson, Pat Heywood and Lucy Gutteridge. All are in the *Tales of the Unexpected* mould rather than the Hammer films from which they take their name. V/B/2 (PRV)

HAMMER HOUSE OF HORROR

Witching Time/Silent Scream (1980)

The former stars Jon Finch, Patricia Quinn, Prunella Gee and Ian McCulloch. The latter features Peter Cushing, Brian Cox, Elaine Donnelly and Anthony Carrick. V/B/2 (PRV)

HAMMER HOUSE OF HORROR

Guardian of the Abyss/Carpenter's Eagle (1980)

Guardian stars Ray Lonner, Rosalyn Landor, John Carson. Paul Darrow and Barbara Ewing. *Carpenter's Eagle* stars Anthony Valentine, Suzanne Danielle, Siân Phillips and Barry Stanton. V/B/2 (PRV)

HAMMER HOUSE OF HORROR

Charlie Boy/The Thirteenth Reunion (1980)

Charlie Boy stars Leigh Lawson, Angela Bruce, Marius Goring, Francis Cuka and David Heady. *Thirteenth Reunion* with Julia, Dinah Sheridan, Richard Pearson, Norman Bird, Warren Clarke, George Innes and James Cosmo. V/B/2 (PRV)

HAMMER HOUSE OF HORROR

Children of the Full Moon/Visitor From the Grave (1980)

Children stars Christopher Cazenove, Celia Gregory, Diana Dors and Robert Urquhart. *Visitor* stars Kathryn Leigh Scott, Simon MacCorkindale, Gareth Thomas and Mica Nides. V/B/2 (PRV)

HAMMER HOUSE OF HORROR

The House That Bled To Death/Growing Pains (1980)

House stars Nicholas Bell, Rachel Davies, Brian Croucher and Pat Maynard. *Growing* stars Barbara Kellerman, Gary Bond, Norman Beaton and Matthew Blackstad. V/B/2 (PRV)

HANDS OF THE RIPPER 1971

Dir. *Peter Sasdy*. With Angharad Rees, Eric Porter and Jane Marrow. V/B (RAV)

HANGAR 18 (1980)

V/B (VDF)

HAPPY BIRTHDAY TO ME (1981)

Dir. *J. Lee Thompson*. With Glenn Ford and Melissa Sue Anderson. V/B (RCA)

HAUNTED

With A. do Ray. V/B/2 (VUM)

HAUNTED HOUSE OF HORROR, THE (1969)

Dir. *Michael Armstrong*. With Frankie Avalon, Mark Wynter and Dennis Price. V/B/2 (VDM)

HAUNTING OF JULIA (1981)

Dir. *Richard Loncraine*. With M. Farrow and Tom Conti. V/B/2 (VPD)

HAUNTING OF M, THE V/B (CRE)

HAUNTS (1977)

With Cameron Mitchell, May Britt and Aldo Ray. V/B (VPD)

HAWK THE SLAYER

Dir. *Terry Marcel*. With Jack Palance, Annette Crosbie and John Terry. Poorest of the sword and sorcery mini-boom. V/B/2/L (PRV)

HEADLESS EYES V/B (SPH)

HEARTBEATS (1981)

V/B (CIC)

HEARSE THE 1980

Dir. *George Bowers*. With Trish Van Devere. V/B/2 (VPD)

HE KNOWS YOU'RE ALONE 1980

Dir. *Armand Mastroianni*. With Caitlin O'Heaney and Lewis Art. Jilted boyfriend goes on an orgy of murder. V/B (MGMI)

HELL NIGHT 1981

Dir. *Tom De Simone*. With Linda Blair and Vincent Van Patten. V/B/2 (VPD)

HIDEOUS SUN DEMON (1959)

Dir. *Robert Clarke*. With Patricia Manning, Nam Peterson and Robert Clarke. V/B/2 (PAL)

HILLS HAVE EYES, THE (1977)

Dir. *Wes Craven*. With James Whitworth. V/B/2 (WOW)

HOLOCAUST 2000

Dir. *Alberto De Martino*. With Kirk Douglas, Simon Ward and Anthony Quayle. V/B (RAV)

HOME SWEET HOME V/B/2 (VPD)

HONEYMOON HORROR

With Cheryl Black. V/B/2 (AVI)

HORROR HOSPITAL (1973)

Dir. *Anthony Balch*. With Michael Gough. V/B/2 (IFS)

HORROR OF FRANKENSTEIN (1970)

Dir. *Jimmy Sangster*. With Ralph Bates, Dennis Price, Kate O'Mara and Dave Prowse. Ralph Bates was quickly becoming Hammer's 'in-house' baddy when he played the Baron in this gory remake of the *Curse of Frankenstein*. The monster (Prowse) is a mindless brute and fails to imbue the character with any pathos whatsoever: of course he later became Darth Vader in *Star Wars*. Script by Sangster and Jeremy Burnham. V/B (EMI)

THE HORROR STAIR

With Caroline Munro and Joe Spill. V/B (VF)

HOUSE BY THE CEMETERY, THE (1981)

Dir. *Lucio Fulci*. With Katherine McCall, David Warbeck, Paolo Malco and Giovanni Frezza. V/B/2 (VDM)

HOUSE OF EXORCISM (1978)

Dir. *Mario Bava*. With Telly Savalas and Elke Sommer. V/B (VTC)



The Gorgon

MANY YOUNG GIRLS HAVE ENTERED THESE GATES NONE HAVE YET COME OUT!

The story of a strange hobby
and its victims, whose
only crime was to be
young and beautiful!



A Peter Walker
Production

HOUSE OF THE LIVING DEAD (1973)

Dir. Ray Austin. With Mark Burns and Shirley Anne Field. V/B (IVL)

HOUSE OF THE LONG SHADOWS (1983)

Dir. Peter Walker. With Peter Cushing, Vincent Price, John Carradine and Christopher Lee. This Golan-Globus production is surprisingly the first time the four gentlemen of horror have appeared together in the same film. Cheap ending. Mixture of *The Old Dark House* and the 1975 film *The Ghoul*. V/B (IGHV)

HOUSE OF USHER (1960)

Dir. Roger Corman. With Vincent Price, Mark Damon and Myrna Fahey. The first AIP horror movie. Matheson adapted the Poe story while Corman directed the \$300,000 production. Its success led to a string of similar films all loosely based on Poe's macabre short stories or poems. It also marked a departure in acting style for Price who Matheson remarked had fallen into acting habits. V/B (IGHV)

HOUSE OF USHER (1979)

Dir. James L. Conway. With Martin Landau, Robert Hays and Charlene Tilton. V/B/2 (HVP)

HOUSE ON THE EDGE OF THE PARK (1972)

Dir. Paul Harrison. With John Ireland, Faith Domergue and John Carradine. V/B/2 (DAV)

HOUSE OF SHADOWS (1958)

Dir. Gilberto Solares. With Lon Chaney Jr. Mexican shocker better known as *Face of The Screaming Werewolf*. V/B/2 (TEMI)

HOUSE OF WAX (1953)

Dir. Andre DeToth. With Vincent

Price, Carolyn Jones, Phyllis Kirk, Frank Lovejoy and Charles Bronson. 3-D remake of the 1933 *Mystery of The Wax Museum*. Price in his first major horror role is aided by Bronson there credited under his real name Charles Buchinsky. The most successful 3-D outing it is perhaps best remembered for the ping pong balls that were hit into the camera by a showman causing several patrons to need eye treatment. The 3-D effects were completely lost on DeToth as he only had one eye. V/B (WHV)-R

HOUSE OF WHIPCORD (1974)

Dir. Peter Walker. With Barbara Markham, Penny Irving and Sheila Keith. V/B/2 (HXS)

HOUSE THAT WOULDN'T DIE, THE (1970)

Dir. John L. Moxey. With Barbara Stanwyck and Richard Egan. V/B (IGHV)

HOWLING (1980)

Dir. Joe Dante. With Dee Wallace and Patrick Macnee. Sadly overlooked, worth viewing. Based on the novel by Gary Brandner. V/B (EMBI)

HUMAN DUPLICATORS, THE (1965)

Dir. Hugo Grimaldi. With George Macready, George Nader and Hugh Beaumont. V/B/2 (HOK)

HUMAN EXPERIMENTS (1980)

Dir. J. Gregory Goodell. With Linda Haynes. V/B/2 (WOVI)

HUNCHBACK OF NOTRE DAME, THE (1923)

Dir. Wallace Worsley. With Lon Chaney, Norman Kerry, Patsy Ruth Miller and Nigel de Brulier. Chaney, *The Man of a Thousand Faces*, underwent terrible physical discomforts to achieve the facial and body contortions required. He wedged his mouth with clamps and strapped himself up in a hunched position for hours of shooting. The picture cost one and a half million dollars and established the character

as a permanent grotesque in the gallery of horrors. Than unknown William Wyler directed certain portions. V/B (POL)

HUNCHBACK OF NOTRE DAME, THE (1939)

Dir. William Dieterle. With Charles Laughton, Maureen O'Hara, Cedrick Hardwicke, Edmund O'Brien and George Zucco. Best of the three versions filmed from Victor Hugo's novel. Laughton wrings compassion from a twisted body though he was spared the suffering Chaney endured to achieve the same effects. V/B (EMI)



L. Monster

IDAHO TRANSFER (1975)

Dir. Peter Fonda. With Kelly Bohannon. V/B/2 (FVL)

I DRINK YOUR BLOOD (1971)

Dir. David Durston. With Bhaskar Rhonda Fultz and Riley Mills. Bloodthirsty hippies carve up all in their path and Devil worship creeps in now and again as they try to fill in their free time. Dross. V/B/2 (VPO)

I, MONSTER (1970)

Dir. Stephen Weeks. With Christopher Lee and Peter Cushing. Yet another reworking of the Dr. Jekyll theme with Lee in the title role. Partly successful 3-D effect hampers the proceedings. V/B (EMI)

INCREDIBLE HULK, THE (1978)

Dir. Kenneth Johnson. With Bill Bixby, Lou Ferrigno. The original pilot show for the TV series. Marvel's green giant played by Ferrigno was taken to the heart of the nation's kiddies and Bixby's straight faced performance made the whole incredible scenario believable for the rest of us. Excellent Johnson. (\$6m. Man. script and treatment). V/B (CIC)

INCUBUS (1982)

Dir. John Hough. With John Cassavetes and John Ireland. Based on Ray Russell's novel. A small American town is terrorised by "the ultimate power of evil". Cassavetes is the only man between it and the annihilation of the town. V/B (VTC)

INFERNO (1970)

V/B (TNF)

INFERNO (1980)

Dir. Dario Argento. With Leigh McCloskey. V/B/2 (CBS)

INSANITY (1978)

V/B/2 (GVL)

IN SEARCH OF DRACULA (1972)

Dir. Calvin Floyd. With Christopher Lee. Swedish documentary. V/B/2 (REF)

INSEMINOID (1981)

Dir. Norman J. Warren. With Judy Geeson and Jennifer Ashley. V/B/2 (BWV)

INVADERS FROM MARS (1953)

Dir. William Cameron Menzies. With Helena Carter, Jimmy Hunt

Arthur Franz and Morris Ankrum. V/B/2 (IVL)

INVASION OF THE BODY

SNATCHERS (1956)

Dir. Don Siegel. With Dana Wynter. Highly recommended classic. V/B/2 (BBC)

INVASION OF THE BODY

SNATCHERS (1978)

Dir. Philip Kaufman. With Donald Sutherland, Brooke Adams and Jeff Goldblum. Re-make of the 1956 original, with an appearance by Leonard Nimoy. Good updated remake. V/B (WHV)

INVASION OF THE BLOOD

FARMERS (1972)

Dir. Ed Adlum. With Cynthia Fleming, Norman Kelly, Tanna Hunter and Bruce Detrick. Lucidous title matches equally nonsensical plot as ancient Druids return to search for donors in an attempt to raise their dead queen. V/B/2 (IMOV)

ISLAND OF DEATH

With Bob Belling. V/B/2 (AV1)

ISLAND OF DR. MOREAU (1977)

Dir. Don Taylor. With Burt Lancaster. From the H. G. Wells novel of the same name. Not a patch on the Laughton/Lugos version (*Island of Lost Souls* 1932) and a box office flop to boot. V/B/2 (IGHV)

ISLAND OF TERROR (1966)

Dir. Terence Fisher. With Peter Cushing, Edward Judd, Eddie Byrne, Carol Gray and Sam Kydd. V/B/2 (DAV/RAV)

ISLE OF THE DEAD (1945)

Dir. Mark Robson. With Boris Karloff, Ellen Drew and Jason Roberts. V/B (KIV)

IT'S ALIVE (1974)

Dir. Larry Cohen. With John Ryan. Wonderful over-the-top stuff! V/B (IWHV)-R

I WALKED WITH A ZOMBIE (1943)

Dir. James Tourneur. With Francis Dee, Christine Gordon, Tom Conway and James Ellison. Val Lewton's masterpiece. Script by Curt Siodmak and Ardel Wray. The walk through the cane fields is one of the screen's most memorable scenes. V/B (KIV)

VIDEO LISTING



Kingdom of the Spiders

J

JASON AND THE ARGONAUTS 1963.
Dir. *Don Chaffey* With *Todd Armstrong*. Classic Ray Harryhausen monsters. V/B (RCA)

JEKYLL EXPERIMENT THE V/B (AVI)

JOURNEY INTO THE BEYOND V/B (GVL)

JOURNEY TO THE CENTRE OF TIME (1967)
Dir. *D. L. Hewitt* With *Scott Brady* and *Gigi Perreau* V/B/2 (DAV)

K

KAVIK THE WOLF DOG V/B (INMI)

KEEP MY GRAVE OPEN V/B (CHV)

master creation Kong (Beast, Classic scene with Kong vs U.S. Airforce, on top of the Empire State Building, ends with one of the cinema's great closing lines "Twice beauty killed the beast." It took seven weeks to film the fight between Kong and the pterodactyl and twenty seven models of the monsters were made - each of a different size. From an original story by *Edgar Wallace* and *Merrin Cooper* V/B (EMI)

KING KONG (1976)
Dir. *John Guillermin* With *Jeff Bridges* and *Jessica Lange*. Unsettling remake of the 1933 original. Lange leaves a lot to be desired as an actress and Willis O'Brien's magic touch cannot be equalled by modern technical expertise and buckets of blood. V/B (EMI)

KING OF KONG ISLAND
Dir. *Bert Morris* With *Brad Harris*, *Marc Lawrence* and *Emerald Barro*. V/B/2 (IVL)

KISS DADDY GOODBYE V/B/2 (VUM)

KISS OF THE TARANTULA
With *Eric Mason* and *Suzanne L.* V/B/2 (HOK)

KRONOS (1957)
Dir. *Kurt Neumann* With *Jaff Morrow* and *Barbara Lawrence*. Poor effects but viewable fifties rampaging monster movie. Coupled with an episode from *Flash Gordon*. V/B (PAL)

KURONEKO (1968)
Dir. *Kaneto Shindo*. Successor to Shindo's earlier work *Onibaba*. Two women raped and murdered by marauding Samurai sell their souls to the devil in order to return to earth and haunt their murderers. V/B (PAL)

KWAIDAN (1983)
Dir. *Masumi Kobayashi*. Winner of special jury prize at Cannes. Omnibus of three Japanese ghost stories. *Black Hair* tells of a Samurai haunted by his dead wife. In *A Cup of Tea* sees a samurai haunted by a young noble and *Hoichi the Earless* concerns the victim of a dead princess's desires. V/B (PAL)

L

LAND THAT TIME FORGOT (1974)
Dir. *Kevin Connor* With *Doug McClure*. Burroughs adaptation sequelled by *People that Time Forgot*. Juvenile, with poor effects. V/B (EMI)

LASERBLAST (1978)
Dir. *Michael Rae* With *Kim Milford*, *Roddy McDowell* and *Keenan Wynn*. Rip-off from the *Star Wars* trilogy. Not as blatant as *Battlestar Galactica* but comes pretty close. V/B/2 (IVL)

LAST CHASE THE
With *Burgess Meredith*. V/B/2 (VTC)

LAST HORROR FILM, THE (1983)
Dir. *David Winters* With *Joe Spinell* and *Caroline Munro*. Caroline established herself as a leading scream queen after a spell with Hammer. The plot revolves around a horror movie actress and her appearance at the Cannes Film Festival where she is haunted by an obsessional fan. Poor. V/B/2 (IVL)

LAST VICTIM, THE
With *Tanya Roberts* and *Ron Max*. V/B (IVL)

LATE GREAT PLANET EARTH (1977)
Dir. *Robert Amran*. Narrated by *Orson Wells*. The prophetic visions of biblical prophets examined in the light of recent events, famine, disaster and wars. Based on the book by *Hal Lindsey* V/B (VTC)

LATE NIGHT TRAINS (1978) V/B/2 (WOV)

LEGACY, THE (1978)
Dir. *Richard Marquand*. With *Katherine Ross*, *Sam Eliot* and *John Standing*. V/B (VIP)

LEGACY OF HORROR V/B/2 (VPD)

LEGACY OF SATAN 1973)
Dir. *Gerard Damiano*. With *Lisa Christian* V/B/2 (IFS)

LEGEND OF BLOOD CASTLE (1972)
Dir. *Jorge Gran*
With *Ewa Aulin* and *Lucia Bose*. Better known as *Female Butcher* V/B/2 (VPD)

LEGEND OF BOGGY CREEK, THE (1972)
Dir. *Charles Pierce*. V/B/2 (IFS)

LEGEND OF LIZZIE BORDEN, THE (1975)
Dir. *Paul Wendkos*. With *Elizabeth Montgomery*. Based on the real life axe murders that were attributed to young Lizzie but never proven. Montgomery had been the dotty witch-wife in the 60s TV series *Bewitched*. V/B (CIC)

LEGEND OF THE WEREWOLF (1975)
Dir. *Freddie Francis* With *Peter Cushing*, *David Rintoul* and *Ron Moody*. Make-up swiped from Hammer, but watchable. Sensitive script deserved better. V/B (RAV)

LIGHT AT THE EDGE OF THE WORLD (1971)
Dir. *Kevin Billington*. With *Kirk Douglas* and *Yul Brynner* V/B (IVL)

THE LIVING DEAD V/B (VIP)

LOCH NESS HORROR V/B (DPV)

LOGAN'S RUN (1967)
Dir. *Michael Anderson*. With *Michael York*, *Jenny Agutter* and *Farrah Fawcett*. Based on the novel by *William F. Nolan* and *George Clayton Johnson*. V/B/2 (MGM)

LONG WEEKEND
With *John Hargreaves*. V/B/2 (HVP)

LOOK WHAT'S HAPPENED TO ROSEMARY'S BABY (1976)
Dir. *Sam O'Steen* With *Ruth Gordon*, *Patty Duke*, *Asin* and *Stephen McHattie*. TV sequel to *Poanski's* classic horror. V/B (CIC)

LORD OF THE RINGS (1978)
Dir. *Ralph Bakshi*. Full length animated version, that used only first two books from Tolkien's trilogy. The method of painting over live action was previously

used in *Wizards* - a far superior movie. V/B (EMI)

LOVE AT FIRST BITE (1979)
Dir. *Stan Dragot*. With *George Hamilton*, *Susan St. James* and *Richard Benjamin*. V/B (GHV)

LOVE BUTCHER, THE
Dir. *Mike Angel/Dan Jones*. With *Enk Stern* and *Kay Near* V/B (IVL)

LOVE ME DEADLY (1972)
Dir. *Jacques LaCerte*. With *Mary Wicox* V/B/2 (HOK)

LOVE WAR, THE 1970)
Dir. *George McCowan* With *Lloyd Bridges* V/B (GHV)

LUCIFER COMPLEX, THE V/B (EVC)

LUST FOR A VAMPIRE (1970)
Dir. *Jimmy Sangster* With *Ralph Bates* and *Yutte Stensgaard*. U.S. title *To Love A Vampire*. Based on *Carmilla* by *Sheridan Le Fanu*, it headed a new wave of "sex vampires" films soon taken up by *Vladim*, *Jean Rollin* and *Belgium's Harry Kume's*. Other aspects of same novels used in *Hammer's The Vampire Lovers* and *Twins of Evil*. V/B (EMI)

LUST FOR REVENGE (1975) V/B (IVL)

M

MAD FOXES, THE
Dir. *Paul Gray* With *Robert O'Neal* and *Laura Prentiss* V/B (VCL)

MAD MAX 1979)
Dir. *George Miller* With *Mel Gibson* and *Joanne Samuel* V/B (WHV)

MAD MAX II (1981)
Dir. *George Miller* With *Mel Gibson*, *Bruce Spence* and *Ernie Minty* V/B (WHV)

MAFU CAGE THE (1978)
Dir. *Karen Arthur* With *Lee Grant* and *Carol Kane* V/B (HVP)

MAGIC (1978)
Dir. *Richard Attenborough*. With *Anthony Hopkins*, *Ann-Margret* and *Burgess Meredith* V/B (IVL)

MAGIC CURSE, THE V/B/2 (HOK)

MAN WHO FELL TO EARTH, THE (1975)
Dir. *Nicholas Roeg*. With *David Bowie*. Rock superstar in a variation on *Stranger in a Strange Land*. V/B (EMI)

MAN WITH THE SYNTHETIC BRAIN, THE (1969)
With *John Carradine*, *Tommy Kirk* and *Kent Taylor* V/B/2 (EMI)



King Kong

MANIAC (1963)

Dir: *Michael Carreras*. With Kenwyn Matthews, Nadia Gray, Donald Houston and Liliane Brousse. Produced and scripted by Jimmy Sangster. Together with the other psychological horror of that year *Paranoid*, Hammer tried a stab at what Sir James Carreras dubbed "mini-Hitchcock" films. Both did badly at the box-office. V/B (IVL)

MANITOU, THE (1978)

Dir: *William Girdler*. With Tony Curtis, Michael Ansara, Susan Strasberg and Stelia Stevens. Watchable for Curtis going OTT. V/B

MARK OF THE DEVIL (1972)

Dir: *Michael Armstrong*. With Herbert Rom. Witchfinders in 18th Century Austria. V/B/2 (IVL)

MARTIAN CHRONICLES, THE -- THE EXPEDITIONS (1979)

Dir: *Michael Anderson*. With Rock Hudson. From the TV series. V/B/2 (VDF)

MARTIAN CHRONICLES, THE THE SETTLERS (1979)

Dir: *Michael Anderson*. With Rock Hudson. V/B/2 (VDF)

MARTIN (1976)



Dir: *George A. Romero*. With John Amos. Despite its director/writer highly sensitive look at contemporary vampirism. V/B (HEV)

MASSACRE AT CENTRAL HIGH (1975)

Dir: *Renee Daalder*. With Andrew Stevens. V/B (VCL)

MASTER OF THE WORLD (1961)

Dir: *William Witney*. With Vincent Price, Charles Bronson, Henry Hull, David Franklin and Mary Webster. Bronson and Price in another AIP production this time based on Jules Verne's novel. In the style of a Walt Disney adventure, it is more notable for the appearance of Henry Wadsworth of London Hull. V/B/2 (GHV)

MATANGO RINGUS OF TERROR (1971)

Dir: *Jack Gold*. With Richard Burton. *Mad as Hell* goes wrong as did the movie. V/B/2 (PRV)

MEPHISTO WALTZ (1971)

Dir: *Paul Wendkos*. With Alan Alda, Curt Jurgens, Barbara Parkins, Jacqueline Bisset, William Windom and Bradford Dillman. Good occult story. Incest, black magic, soul transference and dream sequence. Produced by Cannon TV producer Quinn Martin. V/B (CBS)

MESSIAH OF EVIL (1975)

Dir: *Willard Huyck*. With Michael Greer. V/B/2 (VPD)

METEOR (1979)

Dir: *Ronald Neame*. With Sean Connery and Natalie Wood. A Pop V/B (MGM)

METROPOLIS (1926)

Dir: *Fritz Lang*. With Alfred Abel, Gustav Frohlich, Brigitte Helm, Rudolf Klein-Rogger, Fritz Rasp and Theodor Loos. Lang's silent masterpiece of futurist-insurrection. Stunning sets and the creation of a robot doppel-ganger assured its place in cinema history. V/B (EMI)

MICROWAVE MASSACRE (1978)

V/B (AST)

MIDNIGHT (1978)

V/B/2 (IVL)

MIND MACHINE (1978)

Dir: *Joy N. Houck Jr.* With James Best, Barbara Burgess and Gil Peterson. V/B/2

MISSION MARS (1988)

Dir: *Nick Webster*. With Darren McGavin and Nick Adams. V/B (IPC)

THE MONSTER (1978)

With Joan Collins and Ralph Bates. V/B (RAV)

MONSTER CLUB, THE (1981)

Dir: *Roy Ward Baker*. With Vincent Price, Donald Pleasence, John Carradine, Stuart Whitman, Britt Ekland, Patrick Magee, Barbara Kellerman, Simon Ward. Omnibus in the style of Amicus films. Songs by B. A. Robertson and The Pretty Things. V/B/2 (PRE)

MONSTERS FROM AN UNKNOWN PLANET (1975)

V/B/2 (DAV)

MONSTROID (1978)

Dir: *Ken Hartford*. With Jim Mitchum, John Carradine and Phil Carey. V/B (IVL)

MOONCHILD (1972)

Dir: *Alan Gadeny*. With Victor Buono and John Carradine. V/B/2 (GVL)

MURDER BY DECREE (1979)

Dir: *Bob Clark*. With Christopher Plummer and James Mason. Sherlock Holmes meets Jack The Ripper. Plot complicated by political cloak and dagger. Is Jack an heir to the throne of England? Does he have royal blood or just that of his hapless victims? Dark, atmospheric and bloody. V/B (CBS)

MY BLOODY VALENTINE (1981)

Dir: *George Milhaire*. With Paul Kelman, Lori Lier and Ne Affleck. V/B (ICG)

MY SON THE VAMPIRE (1952)

Dir: *John Gilling*. With Bela Lugosi and Arthur Lucan. Lugosi's low point -- a criminal who thinks he's a vampire foiled by Lucan in drag as a cleaning woman. Better known as *Old Mother Riley Meets the Vampire*. V/B/2 (MOV)

MYSTERIANS, THE (1957)

Dir: *Inoshiro Honda*. Alien invasion movie distinguished by good Japanese technology and special effects. V/B (KIV)

MYSTERIOUS TWO (1975)

With John Forsythe, James Stephens and Priscilla Pointer. V/B/2 (IGHV)

MYSTERY OF MONSTER ISLAND (1981)

With Peter Cushing and Terence Stamp. Family adventure yarn with effective monsters. Adapted from the Jules Verne tale. V/B (CBS)

N

NAKED EXORCISM (1975)

V/B (IVER)

NAME FOR EVIL, A (1970)

Dir: *Bernard Girard*. With Robert Culp and Samantha Eggar. V/B (VCD)

NESTING, THE (1978)

Dir: *Armand Weston*. With Robin Groves, Christopher Loomis and John Carradine. V/B (VIP)

NEW YEAR'S EVIL (1980)

Dir: *Emmett Alston*. With Roz Kelly and Grant Crerar. V/B (RAV)

NEW YORK AFTER MIDNIGHT (1978)

V/B (DAV)

NIGHT BEAST (1978)

V/B (VIP)

NIGHT OF THE BIG HEAT (1967)

Dir: *Terence Fisher*. With Christopher Lee, Peter Cushing and Patrick Allen. V/B/2 (DAV)

NIGHT OF THE BLOODY APES (1978)

V/B (IVER)

NIGHT CALLER, THE (1975)

Dir: *Henri Verneuil*. With Jean Paul Belmondo. Part of a triple bill with *The Hi-Jackers* and *Echo*. V/B/2 (DAV)

NIGHT CREATURE (1978)

V/B (IVL)

NIGHT GOD SCREAMED, THE (1975)

Dir: *Lee Madden*. With Alex Nicol, Jeanne Crain and Dawn Cleary. V/B/2 (IGHV)

NIGHTMARE (1976)

V/B (VOC)

NIGHTMARE CITY (1976)

With Mel Ferrer. V/B (VTC)

NIGHTMARES IN A DAMAGED BRAIN (1982)

Dir: *Romano Scavolini*. With Bard Stafford. V/B/2 (WOV)

NIGHT OF THE LIVING DEAD (1968)

Dir: *George A. Romero*. With Judith O'Dea, Karen Marchman and Russ Streiner. Originally turned down by AIP and Columbia, this amateur low budget zombie flick became the cult movie of the seventies and grossed millions at the box office. Romero's first

film. Derived from pre-code J.S. comics like *Teles From The Crypt*. V/B/2 (IVL)

NIGHT OF TERROR, THE (1933)

Dir: *Benjamin Stoloff*. With Boris Karloff and Bela Lugosi. V/B (APP)

NIGHT OF THE ZOMBIES (1978)

With Jamie Gillis. V/B (APP)

NIGHT STALKER, THE (1971)

Dir: *John L. Maxey*. With Darren McGavin and Carol Lynley. Excellent cast. McGavin as Kochev, wise guy reporter in Las Vegas, against horrors of the night TV pilot. V/B (IGHV)

NIGHT STRANGLER, THE (1972)

Dir: *Dan Curtis*. With Darren McGavin and Joe Ann Pflug. Sequel to *Night Stalker*. Not as strong as *Stalker* but good enough for TV series to follow. V/B (IGHV)

NO MERCY MAN, THE (1978)

V/B (IVL)

NOSFERATU (1922)

Dir: *F. W. Murnau*. With Max Schreck. Classic silent version of Bram Stoker's *Dracula*. Copyright problems caused the name change and caused writer Henrik Galeen many headaches. Schreck's conception of a bald count with six inch fingernails later revived in the sound remake. V/B (EMI)

NOSFERATU THE VAMPIRE (1979)

Dir: *Werner Herzog*. With Klaus Kinski, Isabelle Adjani and Walter Ledengast. A very stylish German remake of Murnau's silent classic. Subtitled when dialogue version was laughed off screen. V/B (PAL)

NOTHING BUT THE NIGHT (1972)

Dir: *Peter Sasdy*. With Christopher Lee and Peter Cushing. V/B (RAV)



OBLONG BOX, THE (1969)

Dir: *Gordon Hessler*. With Vincent Price and Christopher Lee. Hammer and lack lustre. V/B (IGHV)

OMEN, THE (1976)

Dir: *Richard Donner*. With Lee Remick, Gregory Peck and Billie Whitelaw. The one that started it all. V/B/2/L (CBS)

ONE DARK NIGHT (1981)

V/B (ATL)

ONE MILLION YEARS B.C. (1966)

Dir: *Don Chaffey*. With Raquel Welch, John Richardson, Percy Herbert, Robert Brown and Martine Beswick. Noted for its special effects by Ray Harryhausen but a stiff in every other aspect. Dinosaur menace. Ms Welch and grunting primitives, in a speechless remake of the 1940 original. V/B (EMI)

ORPHAN, THE (1978)

V/B (HEV)

OTHER HELL, THE (1983)

V/B (IVL)

OTHER SIDE OF MADNESS, THE (1978)

Dir: *Frank Howard*. With Brian Kinkert, Debbie Duff and Phylis Ester. Dramatisation of the Manson murders with Manson singing his own songs interspersed with actual film. V/B (PAL)

OUTLAND (1981)

Dir: *Peter Hyams*. With Sean Connery and Peter Boyle. Cliché space western with brilliant sets. V/B (WHV)-R

P

PANIC AT LAKEWOOD MANOR (1978)

With Robert Foxworth and Linda Day George. V/B/2 (DAV)

PARANOIA (1969)

Dir: *Umberto Lenzi*. With Carroll Baker. Don't be fooled. NOT another *Psycho* rip-off but a terrible Italian sex film.

PARASITE (1982)

Dir: *Charles Band*. With Robert Gaudin and Dami Moore. V/B (EMI)

PEOPLE THE (1978)

V/B (IVER)

PERSECUTION 1974

Dir: *Don Chaffey*. With Lana Turner and Trevor Howard. V/B (HIK)

PHANTASM (1981)

Dir: *Dan Coscarelli*. With Michael Baldwin, Kathy Lester and Bill Thornbury. V/B/2 (VCL)

PHANTOM OF THE OPERA (1925)

Dir: *Rupert Julian*. With Lon Chaney, Norman Kerry, Mary Philbin and Edmund Carewe. From the novel by Gaston Leroux. Chaney bulged his eyes with wires and drew in his cheekbones with clamps to portray the disfigured musician who lurks in the dungeons beneath the Paris Opera House. Wonderful unmasking scene. This print is in a green tint. A silent classic. V/B (POL)

PHOBIA (1980)

Dir: *John Huston*. With Paul Michael Glaser, Susan Hogan and John Coicos. Five convicted murderers all suffering from individual phobias volunteer for medical experiments that will cure them. Glaser was Starksy in the American TV show. V/B (EMI)

PIDGERS, THE (1978)

V/B (VUM)

PIGS (1978)

V/B (VG)



VIDEO LISTING

PIRANHA (1978)

Dir. *Joe Dante*. With Bradford Dillman, Kevin McCarthy, Heather Menzies and Barbara Steele. Special effects by the 'Close Encounters' team. Mutant attack on a lake of killer fish attack swimmers. V/B (WHV)

PIT AND THE PENDULUM THE (1961)

Dir. *Roger Corman*. Matheson expanded the short story by Poe to give Price every opportunity to 'ham it up'. Pendulum was previously used in the 1935 Karloff Lugosi classic *The Raven*. V/B (IGHV)

PLAGUE (1978)

Dir. *Ed Hunt*. With Celene Gomez. V/B (ATL)

PLAN NINE FROM OUTER SPACE (1956)

Dir. *Edward D. Wood*. With Bela Lugosi, Tor Johnson. Vampire and 'Lyle' Ta'bot. Golden Turkey Award winner. Wood was the man who during the war, went into battle with ladies underwear beneath his uniform! Also directed *Glen or Glenda*. This was Lugosi's last film. He died during the filming and was replaced by a totally dissimilar actor. V/B/2 (PRV)

PLANET OF THE APES (1968)

Dir. *Franklin J. Shaffner*. With Charlton Heston, Kim Hunter and Roddy McDowall. First in the Apes saga. V/B (CBS)

PLAY DEAD (1979)

POLTERGEIST (1982)

Dir. *Tobe Hooper*. With Craig Nelson. Whizzkid Spielberg produced and directed this hugely successful movie which invites comparison with *The Exorcist*. V/B/2 (MGM)

POOR ALBERT AND LITTLE ANNIE (1979)

With Gene Ross and Ann Stafford. V/B (IVL)

POOR WHITE TRASH (1979)

With Gene Ross and Ann Stafford. V/B (IVL)

POSSESSED (1979)

Dir. *Lucio Fulci*. With Christopher Connolly and Martin Taylor. Directed by the 'master of cult zombie movies'. V/B (CBS)

POSSESSION (1981)

Dir. *Andrzej Zulawski*. With Isabelle Adjani and Sam Neill. V/B (VTC)

POSSESSION OF JOEL DELANEY (1973)

Dir. *Waris Hussein*. With Shirley MacLaine, Miriam Colon, Michael Horden and Perry King. V/B (PRV)

PRANKS (1978)

With John King. V/B (CAN)

PREMONITION (1978)

With John King. V/B (CAN)

PREY (1978)

Dir. *Norman J. Warren*. With Barry Stokes, Sally Faulkner. V/B (VDM)

PRISONER OF THE CANNIBAL GOD (1978)

Dir. *John Frankenheimer*. With Tia Shire and Robert Foxworth. V/B (CIC)

PROPHECY (1979)

Dir. *John Frankenheimer*. With Tia Shire and Robert Foxworth. V/B (CIC)

PSYCHIC KILLERS (1975)

Dir. *Ray Danton*. With Jim Hutton. V/B/2 (VIP)

PSYCHO (1960)

Dir. *Alfred Hitchcock*. With Anthony Perkins, Janet Leigh, Martin Balsam and John Gavin. From a script by Robert Bloch. Hitchcock's masterpiece established Perkins as an 'odd actor' and frightened thousands away from taking showers after Janet Leigh met her end in a much copied shower sequence. Now known that trainee director 'Saul' Bass supervised the scene from Hitchcock's original concept. V/B (CIC)

PSYCHO FROM TEXAS (1978)

With John King. V/B (ATL)

PSYCHOMANIA (1972)

Dir. *Don Sharp*. With George Sanders, Beryl Reid and Nicky Henson. The undead take to motorbikes. Comedian Beryl Reid plays the mother of one of the gang and is turned into a toad when she renounces her pact with the devil. The motorbike ghouls are turned to stone. V/B/2 (HVS)

PSYCHOPATH (1966)

Dir. *Freddie Francis*. With Tom Basham, Patrick Wymark, Thorley Walters and Alexander Knox. From a script by Robert Bloch. V/B/2 (DAV)

PUMA MAN, THE (1978)

With John King. V/B (EVC)

Q

Q. THE WINGED SERPENT (1978)

Dir. *Val Guest*. With Brian Donlevy and Jack Warner. Based on the TV series of the same name but substandard. U.S. title *The Creeping Unknown*. V/B (WV)

QUEEN OF SPADES (1948)

Dir. *Thorold Dickinson*. With Anton Walbrook. V/B (EMI)

QUEST FOR LOVE (1971)

Dir. *Ralph Thomas*. With Tom Bell, Joan Collins, Denholm Elliott and Simon Ward. V/B (RAV)

QUINTET (1979)

Dir. *Robert Altman*. With Paul Newman. V/B (FOX)

R

RABID (1977)

Dir. *David Cronenberg*. With Marilyn Chambers and Joe Silver. V/B/2 (IVL)

RACE WITH THE DEVIL (1975)

Dir. *Jack Starrett*. With Peter Fonda and Warren Oates. V/B (CBS)

REDEEMER, THE (1978)

Dir. *Constantine Gogos*. With Damien Knight and Jeannette. V/B/2 (DAV)

REPULSION (1965)

Dir. *Roman Polanski*. With Catherine Deneuve. V/B/2 (VDM)

RETURN, THE (1978)

With Raymond Burr. V/B/2 (VUM)

RETURN OF THE FLY (1959)

Dir. *Edward Bernds*. With Vincent

Price, Brett Halsey, David Frankham and John Sutton. Poor sequel. V/B (CBS)

RINGS OF FEAR (1978)

With John King. V/B (VFI)

rites of FRANKENSTEIN, THE (1970)

Dir. *Norman Jewison*. With James Caan, John Houseman, Maud Adams, Moses Gunn and Sir Ralph Richardson. Set in the future where war has been outlawed a new game exists to serve as an emotional and physical release. A deadly game in 'gladitorial' style which conveys more tension than most real sports. Recommended. V/B (WHV)

RUBY (1977)

Dir. *Curtis Harrington*. With Piper Laurie. Low key, moody but disappointing. V/B/2 (VDS)



Rabid.

S

SADIST THE (1963)

Dir. *James Landis*. With Arch Hall Jr. V/B (HIK)

SATANS CHEERLEADERS (1977)

Dir. *Greydon Clark*. With John Lee and Yvonne DeCarlo and John Carradine. V/B/2 (IFS)

SATAN'S SLAVE (1977)

Dir. *Norman J. Warren*. With Michael Gough, Stephen Yorke and Barbara Kellerman. V/B/2 (VDS)

SATURN 3 (1980)

Dir. *Stanley Donen*. With Farrah Fawcett, Kirk Douglas and Harvey Keitel. Fawcett's attempt to over come *Charlie's Angels* fails in Lew Grade's answer to *Star Wars*. Isolated space ab with rampant 'beast' on the loose invites comparison with superior *Alien*. V/B/2/L (PRV)

SAVAGE INTRUDER (1978)

With John King. V/B (VIP)

SAVAGE WEEKEND (1978)

With John King. V/B (HOK)

SCANNERS (1981)

Dir. *David Cronenberg*. With Patrick McGowan, Jennifer O'Neill and Stephen Lack. Celebrated horror with stunning special effects. Killing by thought control is gruesomely convincing. Good acting, especially McGowan. V/B/2 (IGHV)

SCARED TO DEATH (1947)

Dir. *Christy Cabanne*. With Bela Lugosi, George Zucco and Joyce Compton. V/B (VCL)

SCARS OF DRACULA (1970)

Dir. *Roy Ward Baker*. With Christopher Lee, Dennis Waterman, Michael Gwynn, Michael Ripper and Jimmy Hanley. Baker added an effective scene where Lee scales the castle walls like a lizard, an idea from the original book that had previously been ignored by film makers. He also attempted to increase the count's supernatural aura by never letting him be seen climbing in or out of his coffin, never opening a door nor sitting down. Lee was fast becoming discredited with the role and the sets were cheap and tacky. V/B (EMI)

SCHIZOID (1973)

With Klaus Kinski and Marina H. V/B (RAV)

SCHLOCK (1973)

Dir. *John Landis*. With Saul Kahan. Landis' doubles as the monster. V/B (AST)

SCREAM AND DIE (1978)

With John King. V/B (REPI)

SCREAM BLOODY MURDER (1972)

Dir. *Robert Emery*. With Paul Vincent. V/B (IVL)

SCREAM FREE (1978)

With Richard Baymer. V/B (PRV)

SEEDS OF EVIL (1978)

With John King. V/B (CVI)

SEIZURE (1978)

With John King. V/B (AST)

SENTINEL, THE (1977)

Dir. *Michael Winner*. With Christina Rames, Ava Gardner, John Carradine and Martin Balsam. Based on the Jeffrey Knott novel of the same name and set in present day New York. Essentially a ghost story it reveals in a parade of grotesques and some equally sickening violence. V/B (CIC)

SETTLERS, THE (1978)

With John King. V/B (VDF)

SEVEN TIMES DEAD (1978)

With John King. V/B (INUT)

SHADOW OF CHIKARA (1978)

With John King. V/B (HOK)

SHAPE OF THINGS TO COME (1979)

Dir. *George McGowan*. With Jack Palance and Carol Lynley. Loosely based on the H. G. Wells novel, this Seventies production comes a very poor second to the 1936 film version with Raymond Massey. V/B (IVL)

SHINING, THE (1980)

Dir. *Stanley Kubrick*. With Jack Nicholson and Shelley Duvall. V/B (WHV)

Lost River Lake was a thriving resort - until they discovered...

PIRANHA

STARRING
BRADFORD DILLMAN HEATHER MENZIES KEVIN MCCARTHY KEENAN WYNN BARBARA STEELE

R RESTRICTED

A NEW WORLD PICTURE



Suspiria.

SHIVERS 1976

Dir. *David Cronenberg*. With Paul Hampton, Barbara Steele and Susan Petre. V/B/2 (IVL)

SHOCK 1977

Dir. *Mario Bava*. With John Steiner, Dana Nicolodi. The last film directed by Italian Mario Bava. Reputedly a 'true' story of demonic possession. V/B/2 (VDM)

SHOCK CORRIDOR 1963

Dir. *Sam Fuller*. With Peter Breck, Constance Towers, Gene Evans. Cult shocker set in an asylum. Fuller's examination of the pressures of living up to the American dream. The failures have gone insane and when an investigative reporter fakes insanity to enter the mental hospital it's only a matter of time before he too is 'broken'. V/B/2 (VUM)

SHOCK WAVES 1977

Dir. *Ken Wiederhorn*. With Peter Cushing, John Carradine and Brooke Adams. V/B/2 (GHV)

SHRIEK OF THE MUTILATED 1974

Dir. *Michael Findlay*. With Alan Brock, Jennifer Stock and Tawni Meis. V/B/2 (IFS)

SILENT NIGHT BLOODY NIGHT 1973

Dir. *Theodore Geisshury*. With Patrick O'Neal and John Carradine. V/B (IVL)

SIMON KING OF WITCHES (1971)

Dir. *Bruce Kessler*. With Andrew Price. V/B/2 (IFS)

SINBAD AND THE EYE OF THE TIGER (1977)

Dir. *Sam Wanamaker*. With Patrick Wayne, Jane Seymour and Patrick Troughton. V/B/2 (RCA)-R

SINBAD THE SAILOR (PLUS THREE SHORTS) (1947)

V/B (KIV)

SINNER'S BLOOD V/B (VTC)

SISTERS (1973) (aka *Blood Sisters*) Dir. *Brian de Palma*. With Margot Kidder, Charles Durning and Jennifer Salt. Margot Kidder in a pre-Superman role. De Palma's first horror film. His credits include *Carnie* and *Dressed To Kill*. Plot concerns Siamese twins, one caring and the other deadly. V/B (POL)

SISTERS OF DEATH V/B (IVL)

SKETCHES OF A STRANGLER With Allen Garowitz. V/B/2 (VUM)

SLATER, THE V/B/2 (VIP)

SLEEPING DOGS

With Sam Neill, Warren Oates. V/B (IPC)

SLITHIS 1978

Dir. *Stephen Trakler*. With Win Condict. V/B/2 (VFD)

SON OF KONG (1933)

Dir. *Ernest B. Schoedsack*. With Robert Armstrong, Heien Mack and Frank Reicher.

Double bill with *You'll Find Out* (1940) Dir. *David Butler*. With Karloff, Lugosi. V/B (KIV)

SORCERERS, THE

Dir. *Michael Reeves*. With Boris Karloff, Susan George, Catherine Lacey, Ian Ogilvy and Victor Henry. V/B (WVF)

SOYLENT GREEN (1973)

Dir. *Richard Fleisher*. With Charlton Heston, Lee Taylor-Young and Edward G. Robinson. From the novel by Harry Harrison 'Make Room, Make Room'. Edward G. Robinson's last screen appearance. Heston investigates a murder against a background of pollution and over population. poor adaptation, but still worth watching. V/B (MGM)

SPECTREMAN

Live action Japanese superhero especially created for TV. Twelve tapes each contains two 30-minute complete stories. Very juvenile. V/B (IVL)

SPIDER BABY 1965

Dir. *Jack Hill*. With Lon Chaney Jr., Carol Ohmart and Mantan Moreland. One of Chaney's last films. Double bill with *Reeler Madness*. V/B/2 (HIK)

SPOOK WHO SAT BY THE DOOR, THE (1973)

Dir. *Ivan Dixon*. With Lawrence Cook and Paula Kelly. V/B/2 (MOV)

STARCRASH (1979) (aka *Stella Starr*)

Caroline Munro in an unbelievably bad Italian sci-fi cash-in. V/B (VIP)

STAR PILOT V/B (TNF)

STAR TREK - AMOK TIME TV episode V/B (MOV)

STAR TREK - DAGGER OF THE MIND

TV episode V/B (MOV)

STAR TREK - SHORE LEAVE 1968

TV episode V/B (MOV)

STAR TREK - SPACE SEED/ THE CHANGELING

TV episode V/B (ARE)

STAR TREK THE MOTION PICTURE (1979)

Dir. *Robert Wise*. With William Shatner, Leonard Nimoy. Disappointed many *Star Trek* fans on its release though hard to see why. Big screen treatment added depth and good special effects with the TV cast hamming terribly. V/B/2/L (CIC)

STAR TREK - TROUBLE WITH TIKKI

TV episode V/B (MOV)

STAR TREK - WHERE NO MAN HAS GONE BEFORE

TV pilot episode V/B (EVC)

STAR TREK II - THE WRATH OF KHAN 1981

Superior to first feature with the same hammy cast. V/B (CIC)

STAR WARS (1977)

Dir. *George Lucas*. With Mark Hamill, Harrison Ford, Sir Alec

Guinness, Carrie Fisher and Peter Cushing. Big box office success that launched the sf boom and spurred a glut of spin-offs from other studios. Blend of a fairy tale. Tokien, Dan Dare and Fifties sf serials. V/B/2/L (CBS)

STRANGE CASE OF DR JEKYLL AND MR HYDE 1957

Dir. *Dan Curtis*. With Jack Palance. V/B (PMA)

STRANGLER OF VIENNA (1963)

Dir. *Burt Topper*. With Victor Buono. V/B/2 (VDM)

STUDY IN TERROR, A (1965)

Dir. *James Hill*. With John Neville and Donald Houston. Sherlock Holmes meets Jack the Ripper. The same theme was later used in *Murder By Decree*. Carry On star Barbara Windsor also features. V/B (VDM)

SUDDEN DEATH

With Robert Conrad. V/B/2 (VPD)

SUMMER OF FEAR

With Linda Blair. V/B (VID)

SUPERMAN - THE MOVIE 1978

Dir. *Richard Donner*. With Christopher Reeve, Marlon Brando and Margot Kidder. V/B (WHV)-R

SUPERMAN 2 1981

Dir. *Richard Lester*. With Christopher Reeve. V/B (WHV)-R

SUPERSONIC MAN (1979)

Dir. *Juan Piquer*. With Michael Coby and Cameron Mitchell. V/B/2 (INO)

SUPERSTITION

With James Houghton and Lynn Carlin. An executed witch returns two hundred years later to seek revenge. V/B/2 (VTC)

SURVIVOR, THE (1980)

Dir. *David Hemmings*. With Robert Powell and Jenny Agutter. Title gives away 'shock' ending to this well treated fantasy. V/B/2 (VID)

SUSPIRIA (1976)

Dir. *Dario Argento*. With Jessica Harper and Stefania Casini. Brilliant. Great music. V/B (EMI)

SWARM, THE (1978)

Dir. *Irwin Allen*. With Michael Caine. Only if you're desperate. V/B (WHV)-R

SWEET SWEET RACHEL (1971)

Dir. *Sutton Riley*. With Alex Dreyer, Stefanie Powers. V/B (RAV)

SWORD AND THE SORCERER, THE 1982

Dir. *Albert Pyun*. With Lee Horsley, Richard Moll and Simon Mac Corkindale. V/B (RAV)

SWORD OF THE BARBARIANS

V/B (VFP)

T

TALES OF TERROR 1962

Dir. *Roger Corman*. With Vincent Price, Basil Rathbone and Peter Lorre. Three tales by Edgar Allan Poe transformed to the screen by the Corman-Matheson team. 'A Case of Amontillado' includes 'The Black Cat' for good measure. The other two are 'Mr. Valdemare' and 'Morea'. V/B/2 (GHV)

TASTE OF EVIL, A (1971)

Dir. *John L. Moxey*. With Barbara Stanwyck. V/B (GHV)

TEMPTER, THE (1974)

Dir. *Alberto de Martino*. With Mel Ferrer, Arthur Kennedy and Carole Cravina. V/B (IVL)

TENEBRAE 1983

Dir. *Dario Argento*. With Anthony Franciosa, John Saxon and Denner Nicolodi. V/B/2 (VDM)

TERROR

With Florinda Balken and Ray Lovecock. V/B/2 (VPD)

TERROR AT RED WOLF INN

V/B (VNW)

TERROR EYES (1981)

Dir. *Kenneth Hughes*. With Leonard Mann and Rachel Ward. V/B/2 (GHV)

TERROR OF DR HICCOCK, THE (1962)

Dir. *Riccardo Freda*. With Barbara Steele. V/B/2 (VDM)

TERROR OF THE SEA

V/B (APP)

TERROR ON TOUR

V/B (MDV)

TERROR OUT OF THE SKY (1979)

Dir. *Lee H. Katzin*. With Efram Zimbalist Jr. and Tovah Feldshuh. Killer bees terrorise all in their path. Sequel to *The Savage Bees*, a poor cash-in on *The Swarm*. V/B/2 (DAV)



Star Wars

VIDEO LISTING

TEXAS CHAINSAW MASSACRE

1974

Dir. *Tobe Hooper*. Most controversial cult film of the seventies. Critical acclaim and a clutch of awards have failed to gain it respectability due to the excessive violence. Reputedly based on the gruesome murders perpetrated by Ed Gein. V/B/2 (IFS)

THING, THE

1982
Dir. *John Carpenter*. With Kurt Russell, T.K. Carter and Richard Dysart. Remake of the 1951 RKO classic. A similar situation to that of the recent reworking of *Cat People* in that the originals relied on suggested horror and shadows and the remakes left subtlety behind. Special effects are by Roy Arbogast, make-up by Rob Bottin and visual effects by Albert Whitlock. V/B (CIC)

THING FROM ANOTHER WORLD

(1951)

Dir. *Christian Nyby*. With James Arness. Double bill with *The Stranger on the Third Floor* (1940). Dir. *Boris Ingster*. With Peter Lorre, John McGuire and Margaret McGuire. V/B (KIV)

THIRST

1979
Dir. *Rod Hardy*. With David Hemmings, Henry Silva and Shirley Cameron. V/B (VCL)

THIRSTY DEAD, THE

(1974)
Dir. *Terry Becker*. With John Considine. V/B/2 (DAV)

THOR THE CONQUEROR

V/B (VIP)

THX 1138

(1971)
Dir. *George Lucas*. With Donald Pleasence, Robert Duvall, Marshall Efron. Lucas creates a 1984 situation - numbingly desolate. V/B (WHV)-R

TIME AFTER TIME

(1979)



Dir. *Nicholas Meyer*. With Malcolm McDowell and David Warner. H.G. Wells pursues Jack the Ripper to modern day L.A. Recommended. V/B (WHV)-R

TIME BANDITS

1981
Dir. *Terry Gilliam*. With John Cleese, Sean Connery, Shelley Duvall. V/B (TEVP)

TIME SLIP

V/B (IAST)

TO ALL A GOODNIGHT

V/B (MDV)

TOOLBOX MURDERS, THE

(1978)
Dir. *Dennis Donnelly*. With Cameron Mitchell. V/B/2 (HOK)

TORSO

V/B (IVER)

TO THE DEVIL A DAUGHTER

(1976)

Dir. *Peter Sykes*. With Nastassja Kinski, Christopher Lee and Richard Widmark. Supernatural terror from the pen of Dennis Wheatley. Lee is an unfrocked priest after the soul of Ms. Kinski. Widmark is an

expert in the occult who aims to rescue her. Confusing. V/B (EMI)

TOUCH OF SATAN, THE

(1979)

V/B (DAV)

TOURIST TRAP

(1979)

Dir. *John Bud Carlos*. With Chuck Connors and Tanya Roberts. V/B (IVL)

TOWER OF EVIL

(1972)

V/B (IVER)

TRACE OF THE MIDWINTER

(1976)

With Chase Cordell. V/B/2 (VDF)

TRANCE

(1983)

With Des'ree Nusbush and Bodo Staiger. Pop star murdered and eaten by an adoring fan. V/B (CIN)

TURN OF THE SCREW

(1974)

Dir. *Dan Curtis*. With Lynn Redgrave. V/B/2 (CBS)

TWENTY THOUSAND LEAGUES UNDER THE SEA

(1954)

Dir. *Richard Fleischer*. With Peter Lorre, Kirk Douglas and James Mason. Jules Verne's oft told tale of Captain Nemo and his submarine given the Walt Disney treatment. V/B (WDP)

TWINS OF EVIL

(1971)

Dir. *John Hough*. With Peter Cushing and David Warbeck. V/B (RAV)

TWISTED NERVE

(1968)

Dir. *Roy Boulting*. With Hywel Bennett and Hayley Mills. V/B (EMI)



UFO TARGET EARTH

(1974)

Dir. *Michael A. deGaetano*. With Nick Platias. V/B (VCD)

ULTIMATE WARRIOR, THE

(1975)

With Yu! Brynner. Great first half, disappointing close. V/B (WHV)

UNCANNY, THE

(1977)

Dir. *Denis Heroux*. With Peter Cushing and Susan Penhaligon. Killer cats. V/B (RAV)

UNEARTHLY, THE

V/B (VO)

UNKNOWN POWERS

(1978)

Dir. *Don Como*. With Samantha Eggar, Jack Palance and Will Greer. V/B (IVL)

UNSEEN, THE

(1945)

Dir. *Lewis Allen*. With Joel McCrea. V/B/2 (VPD)



Witchfinder General

V

VAMPIRE BAT, THE 1933.
V/B (HVS)

VAMPIRE CIRCUS 1971
Dir Robert Young. With Adenne Corri, Thorley Walters and Robert Tayman. Peter Selier's wife Lynne Fredrick in an early role with Dr Who assistant Lalla Ward as a vampire. Successful blend of circus horrors and vampirism. V/B (RAV)

VAMPIRE HAPPENING
V/B (DVS)

VAMPIRE HOOKERS
With John Carradine. V/B (ABV)

VAMPIRE MEN OF THE LOST PLANET
With John Carradine. V/B (POR)

VAMPYRE (1976)
Dir Joseph Larraz. With Marianne Morris and Anulka. V/B (RAV)

VARROW MISSION
V/B (HVP)

VELVET HOUSE THE 1971
Dir Victor Royalls. With Yvonne Mitchell and Michael Gough. V/B (IVL)

VENGEANCE OF THE ZOMBIES
V/B (CAN)

VENOM (1982)
With Susan George and Klaus Kinski. Disappointing killer-snake in-house thriller. V/B (IFS)

VICTIMS
V/B (VUM)

VIRGIN WITCH (1972)
Dir Ray Austin. With Vicky Michelle, Anne Michelle and Keith Buckley. V/B (IVL)

VOICES (1979)
Dir Kevin Billington. With David Hemmings and Gayle Hunnicut. V/B (VCL)

W

WAR OF THE MONSTERS 1955
Dir Shigeo Tanaka. With Minoru Takashima. V/B/2 (DAV)

WAR OF THE WORLDS (1953)
Dir Byron Haskin. With Gene Barry and Ann Robinson. Producer George Pal transformed H.G. Wells' novel of Martian invasion from Edwardian England to Fifties America. All the charm of the original story was lost.



Texas Chainsaw Massacre

in favour of a contemporary technicolour battlefield. However it remains an enduring piece of sf film making. V/B (CKC)

WARLORDS OF ATLANTIS (1978)
Dir Kevin Connor. With Doug McClure. Turkey. V/B (EMI)

WARNING THE
With Jack Palance, Martin Landau, and Cameron Mitchell. V/B/2 (GHV)

WELCOME TO BLOOD CITY 1977
Dir Peter Sasdy. With Jack Palance, Keir Dullea and Samantha Eggar. V/B (EMI)

WEREWOLF MAN
V/B (INC)

WEREWOLF OF WASHINGTON
Brilliant satire. V/B (VIP)

WEREWOLF WOMAN (1976)
Dir Rino DiSilvestro. With Annie Rose. V/B (PMA)

WEREWOLVES ON WHEELS 1971
Dir Michel Lavesque. With Stephen Oliver and Severn Darden. V/B/2 (VUM)

WESTWORLD 1973
Dir Michael Crichton. With Yul Brynner, Richard Benjamin and James Broun. Brynner as a rogue robot amok in pleasure city. Director Crichton wrote the screenplay too. V/B (MGM)

WHATEVER HAPPENED TO AUNT ALICE? (1969)
Dir Lee H. Katzin. With Ruth Gordon and Geraldine Page. V/B (RAV)

Y

YETI
V/B/2 (TNF)

YOUNG FRANKENSTEIN (1974)
Dir Mel Brooks. With Gene Wilder and Marty Feldman. Hilarious spoof on the Universal Frankenstein pictures with Feldman as a hunchback with a moving hump. Utilised original laboratory equipment, and parodied scenes from *Son and Bride* with affection. Brilliant black and white cinematography by Gerald Hirschfeld. V/B (CBS)

Z

ZARDOZ (1974)
Dir John Boorman. With Sean Connery, Charlotte Rampling and John Alderton. Boorish and indulgent comic book escapism with Connery as an exterminator who needs to find out the meaning of his life and those behind it. Writer, producer and director brings in everything from *Flash Gordon* to the *Wizard of Oz*. Overblown with shades of *Logan's Run*. V/B (CBS)

ZERO POPULATION GROWTH
With Oliver Reed. V/B (VUM)

ZOLTAN - HOUND OF DRACULA (1977)
Dir Albert Band. With Michael Pataki, Reggie Naidor and Jose Ferrer. Bomb. V/B (EMI)

ZOMBIE CREEPING FLESH (1979)
Dir Vincent Dawn. With Magrit Evelyn Newton and Frank Garfield. V/B (VTC)

ZOMBIE FLESHTEATERS (1979)
V/B (VIP)

ZOMBIE FLESHTEATERS (uncut) (1979)
V/B (VIP)

ZOMBIE HOLOCAUST (1979)
Dir Franco Martinelli. With Ian McCulloch. V/B/2 (VTC)

ZOMBIE LAKE (1980)
Dir Jean Rollin. With Howard Vernon. Anouchka. V/B (MOV)

ZOMBIES - DAWN OF THE DEAD (1979)
Dir George A. Romero. With Gaylen Ross and David Engle. V/B (IVL)

SPECIAL OFFER TO FANTASY TRIVIA ADDICTS

Our aim is to make this listing the most complete, detailed and authoritative ever, but getting it this far has a ready driven five of us crazy! So, we'd like to ask your help.

While we're sure we must have missed some relevant films on video, and made a few accidental mistakes, we've even gone so far as to put one huge deliberate mistake in this issue. The reason is simple: we'd like to offer special prizes of free annual subscriptions to both *HoH* and our companion magazine *Warrior* to the ten top lists of additions, corrections and reviews by May 1st, 1984.

Who knows, we may even offer you paid freelance work on our new under wraps companion title we're working on! Address your envelopes to *HoH Video Fantasy*, 3 Lewisham Way, London SE14

**NEXT ISSUE:
VINCENT
PRICE
AT LAST!
Plus a closer
look at
INGRID PITT...
and much much more
in the next HoH!**



The Vampire Circus

X

X FROM OUTER SPACE 1967
Dir Kazu Nihonmatsu. With Eiji Okada. V/B/2 (VUM)

X-RAY (1982)
Dir Boaz Davidson. With Barbie Berton and Chip Lucas. V/B (RAV)

X THE UNKNOWN (1956)
Dir Leslie Norman. With Dean Jagger, Leo McKern and Anthony Newley. Hammer's attempt at an 'invaders from space' with an adventure script by Jimmy Sangster and special effects by Jack Curtis and Bowie Macurtis. Well above average in every way. V/B (WVF)

XTRO (1983)
Dir Harry Devenport. With Philip Sayer, Bernice Stegers and Simon Nash. V/B (POL)

THE TECHNIQUE OF TERROR

An Interview with
Dario Argento
by Stephen Jones



Two shots of HoH's favourite woman in peril, Jessica Harper, from Argento's classic - *Suspiria*.



During the past fifteen years Dario Argento's interest in film making has culminated in recognition as Italy's foremost exponent of the horror/thriller genre. Argento was born in 1940 of Italian/Brazilian parents and admits that his route to directing was an unexpected one: "My first job was as a critic on *Paese Sera*, a Rome newspaper; but I was a very criticized critic and for this reason I started to write pictures."

His big opportunity came when director Sergio Leone, himself gaining recognition with such 'Spaghetti Westerns' as *A Fistful of Dollars* (*Per Un Pugno di Dollari*, 1964) and *The Good, the Bad and the Ugly* (*Il Buono, Il Brutto, Il Cattivo*, 1966), asked him to collaborate on the screenplay of *Once Upon a Time in the West* (*C'era Una Volta Il West*, 1968). A handful of other scripts followed, until in 1969 he wrote *The Bird With the Crystal Plumage* (*L'Uccello Dalle Piume di Cristallo*), which also marked his debut as a director. This story of a modern Jack the Ripper terrorizing Rome was one of the first Italian thrillers to achieve international success. Produced by his father, Salvatore, the young Argento was undaunted directing his first feature: "My background is only theoretical, but I understand that the theory is better than the practice. In the theory you have it all in your mind and in the practice you say, 'Okay I want to do this,' and the technicians do it..."

A string of similar thrillers followed: *The Cat O'Nine Tails* (*Il Gatto a Nove Code*, 1971), *Four Flies on Grey Velvet* (*Quattro Mosche di Velluto Grigio*, 1971), and *Deep Red* (*Profondo Rosso*, 1975), the latter still unreleased theatrically in Britain. If the plots left something to be desired, then Argento more than compensated for any script deficiencies by his dynamic narrative, imaginative visuals and pounding music score. His still as a director was quickly confirmed by box-office success both in Italy and abroad.

With *Suspiria* (1977), Argento combined his skilful psychological thrills with the occult to produce his biggest critical and artistic success to date. Lighting, colour, music and special effects were expertly combined to plunge the viewer into a tour-de-force of terror.

Argento immaculately plans each of his films, and for him directing is always experimentation and the development of new techniques. "For each production, the whole picture is in storyboard. For me technique is a form of poetry. But the technique in pictures has changed very much in the last few years."

"The good old pictures of ten or fifteen years ago that we watch on television or at the cinema club look like primitives. In past years it was impossible to translate these ideas to the screen so precisely and so purely, now it's possible for you to visualize a nightmare. For example, some pictures, like *The Thing*, are born from a technical idea. Carpenter knows a new technique to make the special effects for the monster and they make a picture around this idea. We have in

front of us a new revolution because technique is a new poetry for some directors – I think the movies have changed now."

Following *Suspiria*, Argento next became involved with the production and music on George Romero's second 'Living Dead' film, *Zombies (Dawn of the Dead)*, 1979). He then made *Inferno* (1979), the second in a trilogy started with *Suspiria*, which deals with an eldritch book that describes how an architect built three dwellings to contain the powers of the Mothers of Whispers (*Suspiria*), Darkness (*Inferno*) and Tears.

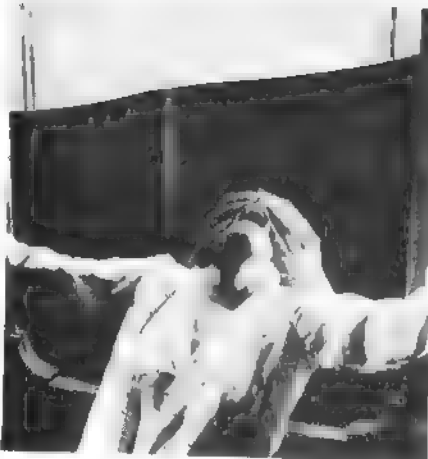
Highly acclaimed in Italy, the film ran into distribution problems overseas; playing for just one week in Britain, it was only recently released on video cassette. "I like the picture very much," admits Argento, "but the problem is with the distributor. During the shooting I made a deal with 20th Century-Fox, but the directors of Fox changed and I had a lot of trouble. They decided to play down all the films of the previous group, and this didn't only happen to me, but to six or seven other pictures. *Inferno* never came out at all in America, it lays in the cellar. Other companies are interested in the film, but they will not sell it."

Argento's most recent film, *Tenebrae* (1982), was not the expected completion of 'The Three Mothers' trilogy, but a disappointing return to the psycho thrillers of his early career – however, the film did contain some remarkable images and Argento continued to experiment and grow as a director. "*Tenebrae* was set in five years' time, and for this reason you see some strange things which you think of as in the past but which are in the future. Now it is possible to do some wonderful camera shots because there are new techniques, new lights. I used electronic lamps for *Tenebrae*, they are very good: A white light, very new, very strange, no reality."

Another disappointment with the film was that Argento was unable to score it himself: "I only do the music for my pictures when the producer gives me a lot of time. I need at least six or seven months because I am not a professional musician. This time the film was going out immediately, so there was not time. It sounds similar to my type of music because it was done by the same young people who did *Suspiria*."

Content to be based in Italy, Argento still enjoys working with different nationalities on each of his films. "It's the same all over the world. The cameras are the same, the lights are the same, the actors I use are the only international agent. For me it is absolutely the same to work here, in France, Germany – I was very happy to work in Germany with *Suspiria*, the technicians are very good – New York too. I like to travel."

Among the directors whose work he admires are Alfred Hitchcock, Fritz Lang and Mario Bava ("The supreme master of Italian fantasy pictures"), but Argento has created a style of terror and alienation that is inimitably his own.



(Above) Irene Miracle in a typically intense moment from *Inferno*. (Centre) *Four Flies on Grey Velvet* may be just a thriller but the blood count still rises. (Below) An excellent example of Argento's visual style.



As for the future, he's not very sure what his next film will be. Possibly the eagerly-awaited completion of the series begun with *Suspiria* and *Inferno*, although Argento admits it will be "very complicated, maybe two years in preparation, with many special effects."

For the time being he is happy to continue working in Italy and making the type of suspense films he is justly acclaimed for. "While I'm young I'm not going to change. When I'm older I might retire, but for now I don't change."

THE SUSPENSE FILMS OF DARIO ARGENTO

L'Uccello Dalle Piume di Cristallo (Italy, 1969)

(G.B.: *The Gallery Murders*; U.S.A.: *The Bird with the Crystal Plumage*) Tony Musante, Suzy Kendall, Eva Renzi, Enrico Maria Salerno.

Il Gatto a Nove Code (Italy, 1971)

(*The Cat O'Nine Tails*). Karl Malden, James Franciscus, Catherine Spaak.

Quattro Mosche di Velluto Grigio (Italy, 1971)

(*Four Flies on Grey Velvet*) Michael Brandon, Mimsy Farmer, Jean-Pierre Marielle, Bud Spencer.

Profondo Rosso (Italy, 1975)

(*Deep Red*) David Hemmings, Daria Nicolodi, Macha Meril.

Suspiria (Italy/W. Germany, 1976)

Jessica Harper, Udo Kier, Stefania Cassini, Alida Valli, Joan Bennett.

Inferno (Italy/U.S.A., 1979)

Leigh McCloskey, Irene Miracle, Daria Nicolodi, Alida Valli.

Tenebrae (Italy, 1982)

Anthony Franciosa, Daria Nicolodi, John Saxon, Giuliano Gemma.

Dario Argento also directed *The Five Days of Milan (Les Cinque Giornate)*, 1973), a comedy set during the revolution of 1848. Argento's television work includes two hour-long thrillers on RAI TV which were shown only in Italy.

BRIDES OF DRACULA



THE COACH RATTLES AND SHAKES THROUGH THE DARK TRANSYLVANIAN FOREST, TOSSING ITS LONE PASSENGER TO AND FRO... **MARIANNE DANIELLE**, TRAVELLING FROM PARIS TO BADSTEIN...

SLOW DOWN DRIVER! YOU'RE GOING TOO FAST!

WHOA!

NOW WHAT?

BUT THE ROADS ARE BAD AND FREQUENTLY BLOCKED.

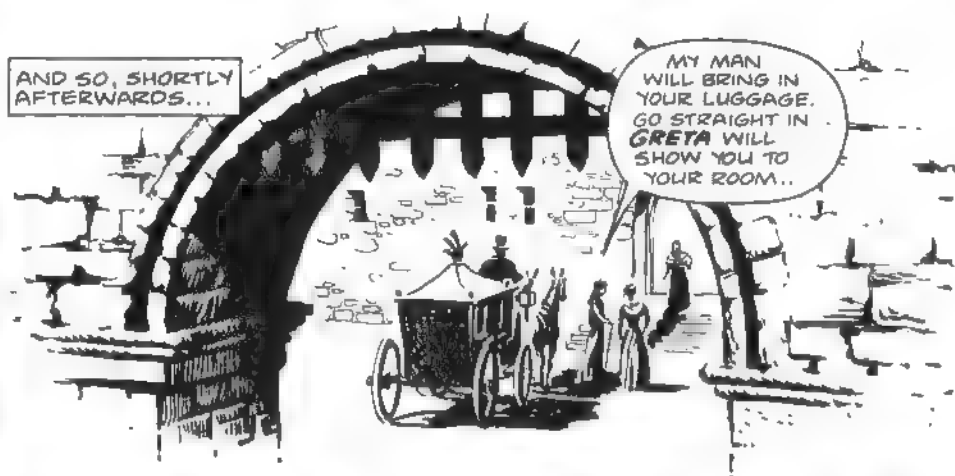
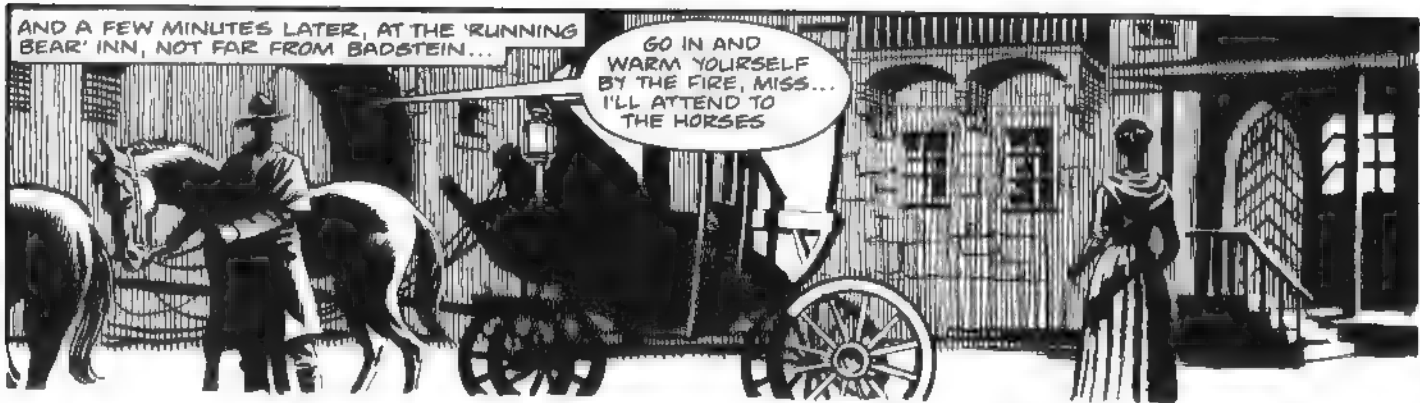
BLASTED BRANCH! THAT'S GOT IT — **HOLY MOTHER OF GOD!** WHAT'S THAT?

EEEEEE!

I HAD TO STOP. FOR A MOMENT I THOUGHT I SAW A MAN IN THE ROAD

I KNOW. I SAW HIM!

YOU SAW SOMEONE!? HANG ON I'M DRIVING STRAIGHT TO THE INN.



THEN, WHEN MARIANNE IS LEFT ALONE...

IT'S FREEZING WITH AN OPEN WINDOW! I'LL...

WHO'S THAT? THE BARONESS SAID SHE WAS ALONE EXCEPT FOR THE TWO SERVANTS...

SO YOU SAW MY SON... HE'S AN **INVALID**... A GREAT EMBARRASSMENT BUT WHAT CAN YOU DO WITH A SON WHO KEEPS **DISGRACING** YOU...

YOU MEAN HE'S MENTALLY ILL?

I'M AFRAID SO... I HAVE TO KEEP HIM **LOCKED UP**... MOST PEOPLE THINK HE'S **DEAD**...

AND MARIANNE RUNS DOWN THE STAIRS TO MEET... **BARON MEINSTER**.

WHO ARE YOU?

MARIANNE DANIELLE, BARON I CALLED YOU... PLEASE, YOU SHOULDN'T

JUMP? ALAS, MY DEAR I CAN'T...

THIS CHAIN STOPS ME DOING EVEN THAT...

BUT THAT'S **MONSTROUS! HORRIBLE!** YOU DON'T **SEEM** MAD!

IS THAT WHAT SHE TOLD YOU? IT'S MY MOTHER WHO'S MAD... BUT IF I HAD THE **KEY** TO THIS

IT TAKES THE HANDSOME BARON ONLY MOMENTS TO CONVINCE MARIANNE... AND SEND HER TO HIS MOTHER'S ROOM

THIS MUST BE THE KEY... OH, THAT SOUNDS LIKE THE BARONESS COMING BACK...

THE **WINDOW'S** MY ONLY CHANCE...

REACTING INSTINCTIVELY, MARIANNE SCRAMBLES OUT

IT'S A **SHEER DROP!** IF I PUT A FOOT WRONG... BUT MY ROOM'S NEXT DOOR... AND IF SHE CATCHES ME...

BUT THEN SHE IS BACK THROUGH THE WINDOW TO SAFETY... FOR THE MOMENT

HERR BARON! I HAVE THE **KEY!** I'LL THROW IT DOWN...

BUT THEN

GIVE ME THAT KEY!

I HAVE NO KEY...

YOU LITTLE FOOL! IF YOU'VE LET HIM **FREE**...

BUT LATER THAT NIGHT, WHEN THE SOUND OF FOOTSTEPS DISTURBS MARIANNE'S SLEEP...

NO! DON'T JUMP! PLEASE... WAIT!

AND MARIANNE HAS INDEED
LET HIM FREE.



GO BACK TO YOUR
ROOM, MY DEAR! MY
MOTHER AND I WANT
TO HAVE A LITTLE
TALK. COME, MOTHER!
COME TO ME...

BUT THERE IS NO TALK...
ONLY A WOMAN'S HYS-
TERICAL LAUGHTER FROM
SOMEWHERE BELOW...



I CAN'T TELL IF
THAT'S THE BARONESS
OR GRETA... BUT I'VE
GOT TO GET OUT OF
HERE...



THEN...
GRETA! WHERE
ARE THE BARON
AND BARONESS?

THE BARON'S GONE!
THE CUNNING DEVIL'S
UNLOCKED HIMSELF! HE'S
FREE... FREE TO ROAM THE
NIGHT! WOULD YOU LIKE TO
SEE THE **BARONESS**...

AND FLEEING BLINDLY,
MARIANNE DOES NOT HEAR
THE OLD WOMAN'S BIZARRE
FINAL WORDS TO HER
MISTRESS...

DON'T BE AFRAID,
GIRL... SHE'S QUITE
DEAD! SHE'S DEAD...
AND HE'S FREE!



NOOO!
WHAT HAVE YOU
DONE?

FORGIVE ME, BUT I
SERVED YOU WELL... EVEN
WHEN ONE OF THE BARON'S
EVIL FRIENDS TOOK HIM AND
MADE HIM WHAT HE IS! BUT
NOTHING COULD SAVE HIM,
COULD IT? THE POWERS OF
DARKNESS HAVE HIM
FOREVER!



ALL SHE KNOWS IS THE
TERROR OF RUNNING
THROUGH THE FOREST...
THE EXHAUSTION OF A
NIGHT THAT HAS ALREADY
BROUGHT TOO MANY
SHOCKS.



FINALLY, SHE CAN GO NO
FURTHER... BUT WHEN
THE NIGHT GIVES WAY
TO MORNING

SHE'S NOT
DEAD, JAGUES...
LOOKS LIKE A
BAD CASE OF
SHOCK! LET'S
HAVE THE
TRAVELLING
RUG...



DON'T TRY TO
TALK, MY DEAR...
WE'LL LOOK AFTER
YOU, JAGUES! HOW
FAR ARE WE FROM
BADSTEIN?



NOT FAR...
BUT THE
INN'S JUST
BEFORE
WE GET
THERE...

BUT WHEN MARIANNE IS BROUGHT
BACK ONCE MORE TO THE 'RUNNING
BEAR' INN.



I'M SORRY, SIR...
WE'RE NOT OPEN
FOR BUSINESS
THIS MORNING...

REALLY? BUT YOU HAVE
A ROOM HERE FOR ME...
DR. VAN HELSING
IS THE NAME...



AH, OF COURSE, SIR... BUT
 ONE OF THE VILLAGE GIRLS
 DIED IN THE NIGHT... THEY'RE
 HOLDING THE **WAKE**
 IN THERE

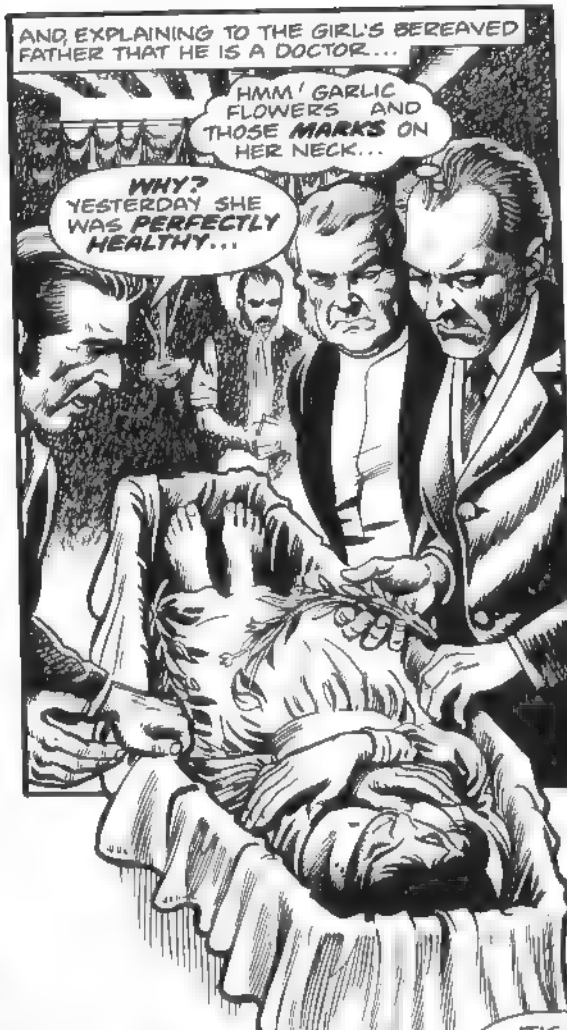
REALLY? MAY
I SEE HER?



AND ON THE BRIEF COACH RIDE
INTO BADSTEIN

I THINK THAT'S ALL, DOCTOR... **EVERY** DETAIL OF WHAT HAPPENED TO ME AT THE CASTLE MEINSTER..

THANK YOU,
 MARIANNE. NOW,
 PROMISE ME. ~~DON'T~~
 TELL **ANYONE** ELSE
 WHAT HAPPENED



AND, EXPLAINING TO THE GIRL'S BEREAVED FATHER THAT HE IS A DOCTOR...

HMM! GARLIC
FLOWERS AND
THOSE MARKS ON
HER NECK...

**WHY?
YESTERDAY SHE
WAS PERFECTLY
HEALTHY...**



A BRIEF LOOK IS
ENOUGH FOR VAN
HELSING..

I CAN'T SAY
HOW GLAD I AM
TO SEE YOU SAFE
AGAIN, MY
DEAR.

MARIANNE...ARE YOU
FEELING WELL ENOUGH
TO TRAVEL? I THINK WE
SHOULD MOVE ON



AND THEN MARIANNE
FINALLY ARRIVES TO TAKE
UP HER TEACHING JOB AT
THE LANG SCHOOL IN
BADSTEIN

LEAVE ALL
THE EXPLAINING
TO ME

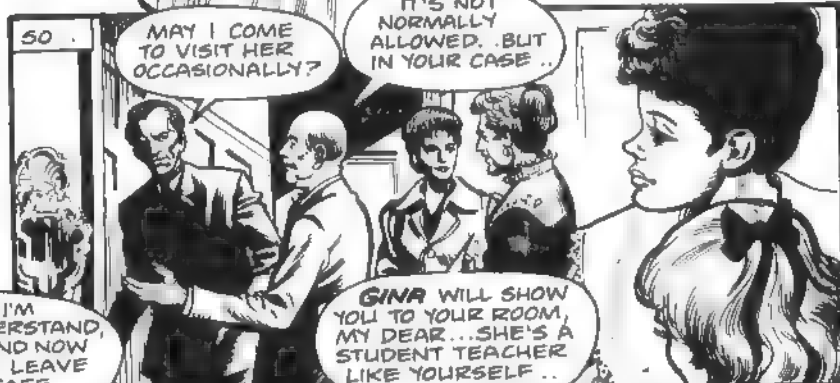
AH..
 MADAMOISELLE
 DANIELLE IS HERE
 MAY WE SEE
 HERR LANG?



AND

AH HONOUR TO HAVE
SUCH A **LEARNED VISITOR**,
DOCTOR! AN **ACCIDENT**,
YOU SAY? AND SHE'S LOST
HER **LUGGAGE**?

EXACTLY. I'M
GLAD YOU UNDERSTAND
HERR LANG. AND NOW
PERHAPS I MAY LEAVE
HER IN YOUR SAFE
CARE.



50

MAY I COME
TO VISIT HER
OCCASIONALLY?

IT'S NOT
NORMALLY
ALLOWED. BUT
IN YOUR CASE ..

GINA WILL SHOW
YOU TO YOUR ROOM,
MY DEAR...SHE'S A
STUDENT TEACHER
LIKE YOURSELF...



BLIT WHEN VAN HELSING
RETURNS TO THE INN

YOU WEREN'T
HERE, FATHER,...
SO WE BURIED
HER IN THE
CHURCHYARD!

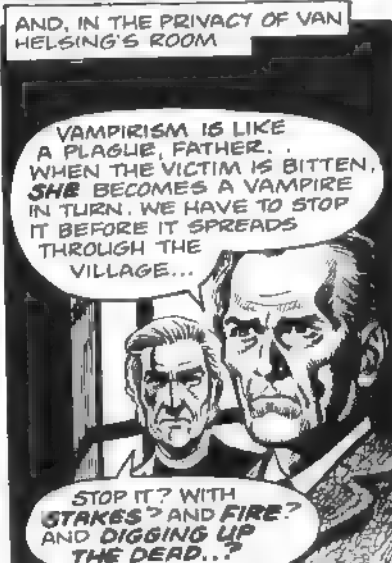
**HOLY MOTHER
OF GOD! SHE CAN'T
STAY IN HALLOWED
GROUND! DON'T YOU
REALISE WHAT'S
HAPPENED TO
HER, HANS?**



POOR MAN.. BUT
I'M POWERLESS

PERHAPS I
CAN HELP...YOU
SENT FOR ME,
FATHER. VAN
HELSING

THANK
GOD YOU'RE
HERE AT
LAST



AND, IN THE PRIVACY OF VAN
HELSING'S ROOM

VAMPIRISM IS LIKE
A PLAGUE, FATHER. .
WHEN THE VICTIM IS BITTEN,
SHE BECOMES A VAMPIRE
IN TURN. WE HAVE TO STOP
IT BEFORE IT SPREADS
THROUGH THE
VILLAGE...

STOP IT? WITH
STAKES? AND FIRE?
AND DIGGING UP
THE DEAD...?



MORE THAN THAT
THE VAMPIRE ALWAYS
HAS A **HUMAN SERVANT**
TO PROTECT HIM WHEN
HE'S INACTIVE DURING
THE DAY. HE OR SHE
WILL HAVE TO BE
OVERCOME. TOO

IT SOUNDS TOO MUCH
FOR ONE MAN...PERHAPS
THIS **HOLY WATER** WILL
HELP YOU IN YOUR TASK.

MANY HOURS PASS BEFORE VAN HELSING HAS COMPLETED HIS PREPARATIONS

DUSK ALREADY!
WE'LL HAVE TO HURRY!
IS THAT THE GIRL'S
GRAVE OUT THERE?

BUT AS THEY APPROACH

WAIT,
FATHER
LOOK
THERE!

THE MASTER'S
WAITING, MY PRETTY
BUT I CAN'T HELP YOU!
YOU'LL HAVE TO PUSH
UP BY YOURSELF...
PUSH...!

AND, BEFORE THE HORRIFIED EYES OF
VAN HELSING AND THE PRIEST...

AND THAT SIGHT IS TOO MUCH
FOR FATHER STEPHACK

IN THE
NAME OF GOD,
STOP!

GET AWAY,
LITTLE ONE.
AND YOU... IF
YOU TRY TO
STOP HER, I'LL
TEAR YOUR
FACE TO
SHREDS...!

BUT THE PRIEST KNOWS
WHAT MUST BE DONE

BUT AS SOON AS VAN HELSING
STEPS OFF THE HALLOWED
EARTH OF THE CHURCHYARD...

WHA
THAT BAT!
ATTACKING
ME!

BUT AS THE BAT SWOOPS
ONCE MORE

GET AFTER
HER, VAN HELSING!
I'LL HOLD THIS CRONE...
IF I CAN...

THE
CROSS...IT
SAW THE CROSS
AND TURNED
AWAY!

CONCLUSION NEXT ISSUE

ANSWER DESK

by The HoH Team

Can you tell me if a film has ever been made from Manly Wade Wellman's writings and if so, has it ever been released in Britain?
Steven Gregory, London.

Yes, a low budget version of **Who Fears The Devil** was filmed in 1972 by director John Newland. Hedge Capers starred as John the Balladeer, a wandering minstrel in the North Carolina mountains who battles evil with his occult knowledge and a silver-stringed guitar. Other notable cast members included Severn Darden, Denver Pyle, Susan Strasberg, Alfred Ryder and R.G. Armstrong. The film was re-edited and re-released in 1973 as **The Legend of Hillbilly John**. It was shown under this title at London's National Film Theatre in 1979 as part of their 'Fantasy Authors on Film' season and is currently available in Britain on video cassette.

*What can you tell me about a writer named Jack Martin, whose novelizations of **Halloween III: Season of the Witch** and **Videodrome** were recently published in Britain?*
Louise Gould, Wembley.

'Jack Martin' is, in fact, the pseudonym of Californian writer Dennis Etchison. Besides the two titles mentioned above, Etchison has also written the novelizations of John Carpenter's **The Fog** (under his own byline) and **Halloween II** (as Jack Martin - not published in Britain). A collection of Etchison's short stories, **The Dark Country**, was published last year in America; and watch out for an article about film novelizations in an upcoming issue of HoH.

*Do you know anything about a 1953 short called **Abbott and Costello Meet the Creature**? I'm sure I've read about it somewhere but can't track it down.*

Ken Henley, Exeter.

This is a rumour that crops up now and then but, like you, we can't pinpoint the film. No listings of Creature films nor A&C films/TV shows help with this. Possibly a short test of the suit was made on an A&C set prior to shooting **The Creature from the Black Lagoon** in 1954. Incidentally Glenn Strange was initially to have played the Creature but his part was taken by Ricou Browning (under water) and Ben Chapman (on land).

I recall a TV showing of Poe's 'The Fall of the House of Usher' in the mid-60s but no-one else seems to! Help!

John C. Barclay, Carlisle.

Glad to oblige, John. This was one of a series of classic horror tales in ABC's 1966 series **Mystery and Imagination**. Other tales came from M.R. James, Le Fanu and Stevenson amongst others. A tie-in paperback was published by Fontana in the same year with a cover still of the mummified clergyman other long-term viewers might recall.

ANSWER DESK welcomes your queries on film, TV or written horror! Send your questions (or oddments of information you might like to share with other HoH readers) to - **Answer Desk, Halls of Horror, 3 Lewisham Way, London SE14 6PP.**



KOLCHAK: THE NIGHT STALKER

Feature by
Stephen Jones

A triple-threat of editor, artist and author makes Steve Jones one of the most visible people in the British fantasy world. Together with Dave Sutton he edited the award-winning *Airgediamb* and the multiple award-winning *Fantasy Tales*, a tribute to the pulp era of *Weird Tales*. He also edits, with Jo Fletcher, the *British Fantasy Society Newsletter* in a style reminiscent of his late lamented *Fantasy Media*. He writes extensively on fantasy films (most recently for *Famous Monsters*) and does artwork for a whole range of magazines in the UK, US and Europe.

On January 11th 1972, *The Night Stalker* was aired as an ABC *Movie of the Week* on American television.

Darren McGavin starred as a down-on-his luck newsman, Carl Kolchak, out to overcome the censorship of his editor, Tony Vincenzo (played by Simon Oakland), and the police when he uncovers a series of macabre murders in Las Vegas: each of the young and attractive female victims has been drained of blood through a neck wound. Kolchak is convinced that the killer is the mysterious Janos Skorzeny (Barry Atwater), and although he finally drives a stake through the vampire's heart, the story is suppressed by the authorities and Kolchak is drummed out of town.

Produced by Dan Curtis (also responsible for the *Dark Shadows* TV series) and atmospherically directed by John Llewellyn Moxey, the film was based on a 1970 unpublished novel, *The Kolchak Papers*, by Jeff Rice. It had been sitting around the ABC-TV offices for some time before Curtis dusted it off and gave it to veteran horror author and screenwriter Richard Matheson to adapt.

The Night Stalker boasted a strong supporting cast that included Ralph Meeker, Claude Akins, Kent Smith and Elisha Cook, Jr. Unusually violent for a made-for-television movie, it became something of an embarrassment to ABC when it scored the highest rating of the season with 75 million viewers, and went on to win both the Edgar and Writers Guild awards.

However, the following year McGavin returned as Kolchak in a second TV film, *The Night Strangler* (shot under the working title *The Time Killer*). It was shown by ABC-TV as part of their *Tuesday Movie of the Week* series on January 16th, 1973. This time Dan Curtis produced and directed and the script was once again by Richard Matheson. Kolchak and his ulcer-plagued editor Vincenzo (Oakland) are on the trail of a Civil War doctor (Richard Anderson) who has created an elixir of eternal life; but he needs the blood of young women every twenty-one years to make it effective.

Although the plot was similar to Barré Lyndon's famous play, *The Man in Half Moon Street*, Matheson's script included some skilful humour and an exciting climax set in the shadowy gaslit streets *beneath* Seattle. As Kolchak describes it: "It was like another world down there, a world of yesterday. Sidewalks and storefronts just as they'd been left after the fire in 1889. Windows built to admit the light, admitting only darkness now ... The tomb of Old Seattle."

"If my family and I hadn't gone to Seattle several times on camping trips, I probably would never have gotten the idea," recalled Matheson. "They have what is called 'The City Underneath Seattle.' It's a tour. It's not as far-reaching and deep as in the movie, of course, but it does exist and there are old store fronts and run down buildings

underneath the streets of Seattle." Curtis' above-average direction, another solid supporting cast (Scott Brady, Wally Cox, Margaret Hamilton, John Carradine, Al Lewis), and the imaginative storyline resulted in drawing impressive viewing figures.

Plans for a third Kolchak TV movie never progressed very far; provisionally titled *The Night Killers*, it was to have been scripted by Matheson and William F. Nolan and filmed in 1974 as the pilot for a potential mini-series of monthly hour-and-a-half movies. But Darren McGavin recognized the character's potential as a regular series. Under the banner of his own company, Francy Productions, in association with Universal/MCA and ABC-TV, McGavin became executive producer and star of *Kolchak: The Night Stalker*, a weekly, hour-long series that ran for twenty episodes during the 1974-75 season.

Horror series have traditionally not done very well on American television (with a few notable exceptions like *The Twilight Zone* and *Outer Limits*), usually because of the rigid censorship imposed by the stations. As McGavin explained at the time: "*Kolchak* really isn't a pure horror show, although it deals with man-killing monsters and creatures every week. The simple fact is you can't do a legitimate 'horror show' on network time, as the sponsors don't want to scare people out of their pants. So we decided to titillate, not terrify, to have fun with it." Yet even though most of the show's horrors were restricted to the shadows, when the series was repeated during the summer prime-time, some scenes were trimmed that were considered unsuitable for family viewing ...

Instead of concentrating on the monsters, the series concept evolved around the character of Carl Kolchak himself: "If ever the term 'diamond in-the-rough' applied to an individual, it is Kolchak. He is aggressive, independent and tough-minded with a wry sense of humour. He is also open-minded, capable of accepting the fact that possibilities beyond human experience may exist. With a keen sense for news, especially the unusual and strange, he is tenacious when it comes to ferretting out a story."

"The Kolchak by-line was once the most respected in the business, but that was several years and many jobs ago. He is still looking for that big story that will put him back on top. His last important job was with a leading New York paper. When he was given his walking papers he left wearing a narrow-lapelled seersucker suit and straw hat; he's still wearing them. Carl Kolchak is unique and so are the stories he pursues. He will uncover some of the most bizarre and frightening stories imaginable. The stories he is involved in are those that someone does not want uncovered. But like the dedicated investigative reporter he is, Kolchak pursues them to the end. However, the incredible stories of Carl Kolchak will exist only in his tapes and never see the printed page."



(Above) Star Darren McGavin searching for evil as Kolchak, the Night Stalker. (Below) Recently deceased Simon Oakland as Detective Tony Vincenzo.



Paul Playdon made his debut as a producer for MCA television on *Kolchak* having previously worked as a producer and scriptwriter on such popular series as *The Magician*, *Cannon*, *The Wild, Wild West*, *Hawaii Five-O* and *Mission: Impossible*.

Outlining the series, Playdon said, "*Kolchak: The Night Stalker* is entertainment, not action drama. Each week Kolchak will come face-to-face with the terrifying. Our stories will fall into three categories: the Gothic, science fiction and the occult. We will not deal with the grotesque, nor will every episode have little green men popping out of the shadows. Our situations and locations will be real. Into these we will thrust the fantasies with the 'bad guys' being out of their element. For instance, as in the original movie, if one of our stories happens to deal with a vampire, he will not be located in a Dracula-type castle. He may be lurking in the dark of an ordinary house within any town in the country."

For the series, Simon Oakland recreated his role as Vincenzo, Kolchak's no-nonsense editor from the two movies. Other regulars were the sarcastic Ron Updyke (Jack Grinnage) and lovable old Emily Cowles (Ruth McDevitt), Kolchak's fellow reporters.

The show debuted on September 13th 1974 with an episode entitled *The Ripper*, in which the original Jack the Ripper is responsible for a series of modern-day slayings. To cut costs, McGavin replaced Matheson with a number of less accomplished scriptwriters, and coupled with average directors and less-than-exciting guest stars, it was left to the strong central character of Kolchak to carry the series through.

Kolchak and Vincenzo are now working out of the offices of International News Service in Chicago, but a stylised Chicago ('anytown' U.S.A.), infested by creatures of evil. The monsters that Kolchak confronts no longer hide in the darkness, but walk the streets of an unreal city, yet officialdom believes it is in the public's interest to suppress the fact. Only Kolchak is willing to break this conspiracy and expose the forces of darkness, although usually to little avail.

"I didn't want our viewers thinking we were some sort of 'monster-of-the-week' thing," said McGavin. "I happen to have a terrible sense of reality, and when I look at a guy in a rubber mask I say 'That's a guy in a rubber mask!' That bores me. It's much more frightening if the lights suddenly go out in the house and something starts scratching at the door and you don't know what the hell it is. You open the door and there's nothing there. You shut the door and pretty soon it starts again. Now *that's* scary."

The supernatural forces in *Kolchak* ranged from the traditional vampires, werewolves, mummies and zombies, through futuristic robots and invading aliens, to more mythological horrors: In one of the best episodes, *Horror in the*

Heights (Hammer veteran Jimmy Sangster's supposed tribute to H.P. Lovecraft), a legendary monster lures its victims to their death by taking on the appearance of someone they trust .. This was basically the strength of the series: each week McGavin's modern-day Van Helsing was pitted against often predictable monsters given an unusual twist by the contemporary setting — a legendary bayou monster is materialized by a sleep researcher, a challenger for the Senate sells his soul to the Devil, a computer dating service is run by an eternally youthful Helen of Troy, and a twelfth-century knight menaces Chicago. Credible and bizarre, **Kolchak: The Night Stalker** promised chilling suspense in the finest tradition.

Sadly, however, the series was almost totally ignored; it was never even reviewed in America's weekly **TV Guide**. Jeff Rice sued the producers, claiming he had never given his permission for a weekly spin-off series (strange, as he even directed one of the episodes, *The Spanish Moss Murders*), and the final nail in the coffin came when Fred Silverman became ABC-TV's new head of programming. Silverman had a reputation for disliking science fiction and fantasy shows, and so after twenty low-rated episodes and the subsequent legal problems, **Kolchak: The Night Stalker** was inevitably cancelled.

KOLCHAK KREDITS

The Night Stalker (1971)

Darren McGavin (as Carl Kolchak), Carol Lynley (as Gail Foster), Simon Oakland (as Vincenzo), Ralph Meeker (as Bernie Jenks), Claude Akins (as Sheriff Butcher), Charles McGraw (as Chief Masterson), Barry Atwater (as Skorzeny), Kent Smith (as D.A. Paine), Larry Linville (as Mokurji), with Elisha Cook, Jr.

Dir: John Llewellyn Moxey. **Prod:** Dan Curtis. **Scr:** Richard Matheson, from the unpublished novel *The Kolchak Papers* by Jeff Rice.

A Dan Curtis/ABC-TV production. 73 mins.

The Night Strangler (1972)

Darren McGavin (as Kolchak), Jo Ann Pflug (as Louise Harper), Simon Oakland (as Vincenzo), Scott Brady (as Capt. Schubert), Wally Cox (as Mr. Berry), Margaret Hamilton (as Prof. Crabwell), John Carradine (as Llewellyn Crossbinder), Richard Anderson (as Dr. Malcolm), Al Lewis (as the Tramp).

Prod/Dir: Dan Curtis. **Scr:** Richard Matheson.

A Dan Curtis/ABC Circle Film. 74 mins.

KOLCHAK: THE NIGHT STALKER (1974-75)

Darren McGavin (as Carl Kolchak), Simon Oakland (as Tony Vincenzo), Jack Grinnage (as Ron Updyke), Ruth McDevitt (as Emily Cowles).

Prod: Paul Playdon and Cy Chermak. **Story Consultant:** David Chase. **Music:** Gil Melle and Hal Mooney. Francy Productions and Universal/MCA Television. 60 mins.

The Ripper

Beatrice Colen (as Jane Plumm), Ken Lynch (as Captain Warren), Mickey Gilbert (as The Ripper), Ivor Francis (as Wax Museum Curator).

Dir: Allen Brown. **Scr:** R. Borchert

The Zombie

Charles Aidman (as Capt. Leo Winwood), Joseph Sirola (as Benjamin Sposato), J. Pat O'Malley (as Cemetery Caretaker), Scatman Crothers (as Uncle Filmon).

Dir: Alex Grasshoff. **Scr:** Zekial Marko and David Chase from a story by Marko.

U.F.O. (Alternate title: They Have Been — They Are — They Will Be ...)

James Gregory (as Capt. Quill), Mary Wickes (as Dr. Winestock), Dick Van Patten (as Alfred Brindle), John Fiedler (as Gordy), Fritz Feld (as Waiter).

Dir: Allen Baron. **Scr:** R. Borchert from a story by Dennis Clark.

Vampire

Kathleen Nolan (as Faye Kruger), Suzanne Charney (as Catherine Rawlins), William Daniels (as Lt. Matteo).

Dir: Don Weis. **Scr:** Bill Stratton, David Chase and Rudolph Borchert.

The Werewolf

Dick Gautier (as Mel Tarter), Henry Jones (as Capt. Wells), Nina Talbot (as Paula Griffin), Eric Braeden (as Bernhardt Stieglitz).

Dir: Allen Baron. **Scr:** Paul Playdon and David Chase.

Fire Fall (Alternative title: The Doppelganger)

Fred Beir (as Ryder Bond), Philip Carey (as Sgt. Mayer), Madlyn Rhue (as Maria)

Dir: Don Weis. **Scr:** Bill S. Ballinger.

The Devil's Platform

Tom Skerritt (as Robert Palmer), Julie Gregg (as Susan Driscoll).

Dir: Allen Baron. **Scr:** Tim Maschler, Donn Mullally, Norm Liebmann, Larry Markes, David Chase and Rudy Borchert.

Bad Medicine

Ramon Bieri (as Capt. Joe Baker), Alice Ghostley (as Dr. Agnes Temple), Victor Jory (as Charles Rolling Thunder), Richard Kiel (as The Indian).

Dir: Alex Grasshoff. **Scr:** L. Ford Neale and John Huff.

The Spanish Moss Murders

Keenan Wynn (as Capt. Siska), Severn Darden (as Dr. Aaron Pollack), Roberta Dean (as Michelle Kelly), Richard Kiel (as the Monster).

Dir: Jeff Rice. **Scr:** Al Friedman and David Chase.

The Energy Eater (Alternative title: Matchemondo)

William Smith (as Jim Elkhorn), Elaine Giftos (as Janice Elsen), Robert Cornthwaite (as Dr. Hartfield).

Dir: Alex Grasshoff. **Scr:** Arthur Rowe, Robert Earll and Rudolph Borchert.

Horror in the Heights (Alternative title: The Rakshasa)

Phil Silvers (as Harry Starman), Benny Rubin (as Buck Fineman), Abraham Sofaer (as the Hindu).

Dir: Michael Caffey. **Scr:** Jimmy Sangster.

Mr. R.I.N.G.

Corrine Michaels (as Leslie Dwyer), Julie Adams (as Mrs. Walker).

Dir: Gene Levitt. **Scr:** L. Ford Neal and John Huff.

Primal Scream (Alternative title: The Humanoids)

John Marley (as Capt. Maurice Molnar), Pat Harrington (as Thomas Kitzmiller).

Dir: Robert Scheerer. **Scr:** Bill Ballinger and David Chase.

The Trevi Collection

Nina Foch (as Madame Trevi), Lara Parker (as Madeline).

Dir: Don Weis. **Scr:** Rudolph Borchert.

Chopper

Jim Backus (as Herb Bresson), Sharon Farrell (as Lila), Larry Linville (as Capt. Jonas), Jay Robinson (as Prof. Eli Strig)

Dir: Bruce Kessler. **Scr:** Steve Fisher and David Chase.

Demon in Lace

Hunter Von Leer (as Don Rhiner), Keenan Wynn (as Capt. Joe Siska), Carolyn Jones (as the Registrar), Andrew Prine (as Prof. C. Evan Spate).

Dir: Don Weis. **Scr:** Stephen Lord and Michael Kozoll.

Legacy of Terror

Ramon Bieri (as Capt. Webster), Craig Baxley (as Sgt. Rolf Anderson), Pippa Scott (as Tillie Jones), Erick Estrada (as Pepe Torres).

Dir: Don McDougall. **Scr:** Arthur Rowe.

The Nightly Murders

John Dehner (as Capt. Vernon Rausch), Jim Drum (as Leo J. Ramutka).

Dir: Vince McEveety. **Scr:** Paul Magistretti, Michael Kozoll and David Chase.

The Youth Killer

Cathy Lee Crosby (as Helen), Kathleen Freeman (as Bella Sarkoff).

Dir: Ron McDougall. **Scr:** Rudy Borchert.

Sentry

Kathie Browne (as Irene Lamont), Tom Bosley (as Jack Flaherty), Frank Campanella (as Ted Chapman), John Hoyt (as Lamar Beckwith).

Dir: Seymour Robbie. **Scr:** L. Ford Neale and John Huff.

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HISTORY OF HAMMER

by Bob Sheridan

PART 7



While Hammer Productions expanded to enter the realm of the spectacle film with *She* in 1965, they also offered a sequel to one of their greatest non-horror successes, *The Camp on Blood Island* (see HoH 18). The film, directed by Quentin Lawrence from a John Gilling script, was entitled *The Secret of Blood Island*, and was released through Universal. Despite the added attraction of colour photography, *Secret* failed to have the impact of its forerunner, possibly due to a lack of audience interest in war films at the time. The cycle of World War II films had peaked with the release of the star-studded 1962 production *The Longest Day*, and the market had been glutted with service dramas. In addition, *The Secret of Blood Island* boasted a rather improbable plot, involving prisoners of war hiding a girl (Barbara Shelley) from their enemy captors. Hammer veteran character actor Michael Ripper summed up the film this way: "I thought the story was very dodgy. I don't give a damn how hungry you are, if you haven't seen a bird in four years, or whatever it was, she'd have been stampeded, wouldn't she? Somebody must have had the strength. I don't believe the story at all, but I must admit I had a good part in it."

Hammer's next film, *Hysteria*, was released through MGM. Written and produced by Jimmy Sangster and directed by Freddie Francis, *Hysteria* continued the series of monochrome "mini-Hitchcocks" which Sangster had begun with *Taste of Fear*. Robert Webber starred in this eerie tale of murder complicated by amnesia.

Another side of Hammer was covered by the release of *The Brigand of Kandahar* (by Warner-Pathe in Britain and Columbia in the USA). Written and directed by John Gilling, the film starred Ronald Lewis as a half-breed officer in the British Army. Since Lewis is half-Indian, and the film's setting is India during the 1850s, it is not surprising that the film's story concerns issues of divided loyalty. Thanks to the prejudice and suspicions of his fellow officers, Lewis eventually chooses to side with the "enemy", a band of marauding natives led by Oliver Reed and Yvonne Romain. A modestly entertaining adventure with a simple but valid message, *The Brigand of Kandahar* borrowed a number of elements (including stock footage) from Korda's *The Four Feathers*.

With their next film, Hammer ventured into joint production with Seven Arts. This collaboration enabled Hammer to obtain Bette Davis for the title role in *The Nanny*, Miss Davis, at her peak during the 1930s and '40s, had re-established her career through her barnstorming performances in two Robert Aldrich chillers, *What Ever Happened to Baby Jane?* and *Hush*, *Hush*, *Sweet Charlotte*. Jimmy Sangster produced

(Above) *Last of the Summer Wine* star Bill Owen being flogged by the Japanese whilst (Below) Glyn Houston attempts to disguise Barbara Shelley as a man (some chance!) in *The Secret of Blood Island*.

The Nanny, scripting from Evelyn Piper's novel, and Seth Holt handled the directorial chores. Like the rest of the films covered in this chapter, **The Nanny** was released in England by Warner-Pathe and in America by 20th Century Fox.

The roles which Miss Davis had been playing, coupled with Hammer's reputation for "excessiveness" in their horror films, led many to expect **The Nanny** to be an embarrassment to both the actress and the production company. However, Hammer (as well as Bette Davis) was being underrated as usual, and the Hammer tradition of doing the unexpected had been forgotten. Instead of the hysterical performances from the Aldrich films, **The Nanny** features one of the most restrained and subtle performances ever delivered by Miss Davis. While she is obviously the film's main attraction, Miss Davis is not the whole show. William Dix as young Joey, who has a seemingly insane hatred for his nanny (Davis), does a fine job without ever resorting to cuteness to win audience support. Without giving away any of the film's plot twists, it is simply noted that the performance by young Dix is even more effective on repeatedly seeing the film, when the viewer already knows exactly what is going on.

In keeping with Sangster's format for his 1960s thrillers for Hammer, **The Nanny** deals with psychological rather than supernatural horrors. Sangster's break with the type of horror he first created for Hammer went to the extent that Sangster had his name removed from the credits of the next Hammer — Seven Arts Production, **Dracula — Prince of Darkness**. The film's screenplay is credited to John Sansom, "from an idea by John Elder (Anthony Hinds) based on characters created by Bram Stoker". Actually, the film was made from Sangster's script for **The Revenge of Dracula**, which was to have been filmed as an immediate followup to **Dracula** (see part two, HoH 18). The project had been cancelled due to Christopher Lee's refusal to repeat the title role. Lee has always been concerned with the problem of typecasting, and his early decisions regarding his film roles showed an intelligent grasp of the long term implications of building an acting career. By 1965, Lee felt that he had played a wide enough variety of parts in international productions, and so he agreed to return to his most popular characterisation.

The first Hammer film released in 1966, **Dracula — Prince of Darkness** was directed by Terence Fisher, who had guided Christopher Lee through his first performance as the blood-thirsty count and then directed the first film's semi-sequel, **Brides of Dracula** (see part four, HoH 21). Of Hammer's three **Dracula** films, **Prince of Darkness** was the first not to feature **Dracula's** nemesis Van Helsing (played by



(Above) Ronald Lewis and Yvonne Lamont share a quiet moment in **The Brigand from Kandahar**. (Below) Bette Davis as **The Nanny** is up to no good, or is she?

Peter Cushing in the first two films). Instead, vampire-fighting expertise was supplied by Andrew Keir in the role of Father Sandor (pronounced "Shandor" by everyone in the film). Where Van Helsing was a man of the town, Sandor's territory is the country. Van Helsing, living in civilisation, cultivated the necessary social graces in order to deal with the people around him. Sandor, living in remote wooded areas, uses his authority as a priest to insult and intimidate his ignorant flock. Like Van Helsing, Sandor despises blind superstition, but recognizes the forces of evil and respects their power. Also like Van Helsing, Sandor is dedicated to wiping these forces off the face of the earth.

While similarities between the two films exist, *Dracula — Prince of Darkness* is in many ways a different sort of film to Hammer's (*Horror of*) *Dracula*. The new film opens with a pre-credits sequence consisting of the final Van Helsing-Dracula confrontation from *Dracula*, with a voice-over narration explaining that these events took place ten years before the events which are about to be depicted. This stock-footage prologue serves a double purpose; it ties the new film in as a direct sequel to the first, and also provides the only appearance of Dracula in the first half of the film. Rather than jumping right into the expected vampiric activities, *Dracula — Prince of Darkness* takes its time introducing and developing its new characters before the revival of Dracula. Along with Sandor, the film's featured characters are two vacationing British couples, newlyweds Charles and Diana (Francis Matthews and Suzan Farmer), along with Charles' older brother Alan and his wife Helen (Charles Tingwell and Barbara Shelley). Despite Sandor's warnings, the holiday quartet find themselves stranded near Castle Dracula at night. A driverless coach appears; when they board it, they find that they are unable to control the horses, who bring them directly to the castle, where they encounter Klove (Philip Latham), an eerie "servant" of Count Dracula.

These early sequences contain a number of effectively atmospheric touches, such as the strange wind that blows when the travellers offer a toast to their absent host, Dracula (who, as Klove explains, "died without issue in the accepted sense", but left instructions that all visitors to the castle to be made welcome and fed). The first night in the castle, both the film and the travellers' lives take a drastic turn. Klove kills Alan and drains his blood on to a pile of ashes in a stone coffin. The ashes are those of Dracula, who is returned to human form by the lifegiving blood (Terence Fisher was amused by my fantasy of a sequence in which Klove is shown sweeping up all the ashes, which were scattered by the wind at the end of *Dracula*).

Once Dracula is introduced, the pace of the film picks up, and a number of thrilling vampiric encounters ensue. While much of this footage is similar to material in *Dracula* and *Brides of Dracula*, variations and some novel ideas do crop up. Even Dracula himself is a bit different. Most obviously, the lining of his cape has been changed from black to red. On a subtler level, Dracula is played as a spectre of his former self — as

Christopher Lee described it, an "embodiment of evil". This image is enforced by the fact that Lee has no lines in the film and must rely on gestures and facial expressions to communicate the role.

The most interesting of the film's new material is drawn directly from Bram Stoker's original "*Dracula*" novel. Thorley Walters plays an insect-eating character named Peter who is obviously based on the novel's Renfield. And Dracula summons Diana to vampirism by baring his chest, cutting himself with his fingernail, and drawing Diana to him to taste the wound — a sequence lifted almost exactly from the original work. The film also uses Stoker's premise that a vampire cannot cross a threshold uninvited, and converts Stoker's idea that a vampire cannot cross flowing water into the premise that flowing water is fatal to the vampire. In terms of its return to the original inspiration for the series, *Dracula — Prince of Darkness* resembles James Whale's 1935 *Bride of Frankenstein*, which used material from Mary Shelley's "*Frankenstein*" that had not been included in Whale's first *Frankenstein* film.

Dracula — Prince of Darkness was followed by *The Plague of the Zombies*, which was directed by John Gilling from a Peter Bryan script. Of all famed movie monsters, zombies have the vaguest mythology. The two most famous zombie films, *White Zombie* and *I Walked With A Zombie*, were totally different in both style and content. Banking on the familiarity of the word "zombie", Hammer retained the voodoo elements associated with the concept, but otherwise provided a totally original presentation. The offbeat location of Cornwall was used to good effect, and the film took some time attacking upper class decadence, in the tradition of the opening sequences of Hammer's *Hound of the Baskervilles* and *The Curse of the Werewolf*. This aspect of the film is most effectively shown in a sequence involving a fox hunt, in which the local gentry use heroine Diane Clair as the fox!

John Carson, in a role seemingly tailor-made for Christopher Lee, plays the leader of the voodoo cult. In another aspect of the film with social commentary overtones, corpses are being made into zombies in order to provide free labour for a local tin mine. However, the most memorable sequence in *The Plague of the Zombies* is a nightmare suffered by hero Brook Williams. Roger Corman, in his series of Edgar Allan Poe adaptations during the 1960s, gained attention through his use of hallucinatory dream sequences, and so Hammer responded in kind with one of the most frightening scenes ever filmed. "Inspired" by the horrific events taking place around him, Williams dreams that he is in a graveyard where zombies are coming to life

If you need to be told that this imperious gentleman is Chris Lee as Dracula, Prince of Darkness then you'd better send off quickly for some HoH back issues!



in their graves and rising up through the dirt to walk the earth — surely not the most relaxing images one might conjure up!

Christopher Lee returned in the title role of *Rasputin — The Mad Monk*, a film often criticised for devoting itself more to the requirements of Hammer horror than to an accurate re-enactment of history. While the film is mainly fiction, the reported facts concerning the life and, especially, death of the real Rasputin are far more unbelievable than anything in the film. Directed by Don Sharp from a "John Elder" screenplay, *Rasputin* was shot immediately after *Dracula — Prince of Darkness*, on the same sets. As a result, Castle Dracula became a royal Russian palace! Along with Lee, *Dracula — Prince of Darkness* leading players Barbara Shelley and Francis Matthews were recruited to head the *Rasputin* cast.

While *Rasputin* boasted thrills, nice production values, and fine performances — especially by Barbara Shelley — the film is mainly remembered as a tour-de-force for Christopher Lee. With more screen time than he would get in any *Dracula* film, Lee was able to create a complex and fascinating characterisation. Lee saw *Rasputin* as a "great, roaring bull of a man", who had a strange, almost supernatural power over women. Throughout the film, Lee forcefully conveys the essence of a strong man driven by unknowable forces. Whether battling enraged peasants, justifying his actions to his fellow monks, seducing women, or nearly assuming rule of czarist Russia, Lee is totally convincing and awe-inspiring. And the whole film is climaxed by one of Lee's finest spectacular death scenes.

As *Rasputin — The Mad Monk* followed *Dracula — Prince of Darkness*, *The Reptile* used the sets and Cornish locations of *The Plague of the Zombies*. The film's "John Elder" script was in the classic Hammer mould, and director John Gilling turned out one of the finest Hammer horror films of the period. Jacqueline Pearce, who had been a zombie victim in Gilling's previous Cornwall thriller, essayed the tragic title role in *The Reptile*. As Anna, daughter of the mysterious Dr. Franklyn (Noel Willman), Miss Pearce suffers an ancient Malay curse brought on by the actions of her father. The result of this curse is that Anna periodically transforms into a hideous reptilian creature with murder on its mind. *The Reptile* kills by biting its victims on the neck, injecting a poisonous venom into the wound. The strange death symptoms lead the local villagers to believe that they are suffering a supernatural plague, which they term "The Black Death".

Harry Spaulding (Ray Barrett), brother of the *Reptile*'s first victim in the film, arrives in Cornwall with his wife, Valerie (Jennifer Daniels), to claim the cottage which he has inherited from his brother. The Spauldings are gradually drawn into the mysterious goings-on in the area, and Harry begins to realise that his brother's death is part of the mystery. Eventually, Harry traces things to Dr. Franklyn and his withdrawn, sitar-playing daughter, and another fiery Hammer climax ensues.

The Witches, Hammer's next release, brought another established and respected Hollywood actress to the House of Hammer



in the person of Joan Fontaine. The film was written by Nigel Kneale, the creator of *Quatermass*, based on Peter Curtis' novel "*The Devil's Own*" (the book's title was used for the film's American release). Directed by Cyril Frankel, *The Witches* concerns African magic, as practised in the wilds of modern-day England. Miss Fontaine, having suffered a nervous breakdown in Africa, naturally has great problems coping with her gradual realisation that she has moved into the midst of a black magic cult in her native Britain. Soon, what should be considered normal daily activities begin to take on sinister implications, and the fine line between reality and imagination becomes increasingly blurred. As one might suspect, Miss Fontaine's fears concerning her neighbourhood are justified, and she ultimately finds herself attempting to prevent a human sacrifice.

Hammer rounded out 1966 with the release of their (approximately) 100th production, *One Million Years B.C.* A colour remake of the monochrome 1940 film *One Million B.C.* (originally released in England as *Man and His Mate*), *One Million Years B.C.* was Hammer's most ambitious undertaking. Michael Carreras wrote the script, which was taken directly from the screenplay of the first version. As the film's producer, Michael Carreras was reunited with Aida Young, his associate producer for *She*. Early during the preparations for production, Michael Carreras wisely requested the services of special effects wizard Ray Harryhausen. Harryhausen's distinctive brand of movie magic had enlivened such films as *The Beast From 20,000 Fathoms*, *The 7th Voyage of Sinbad*, and *Jason and the Argonauts*; in short, he was the ideal choice for the task at hand.

Finding Harryhausen agreeable to the project, Michael Carreras was able for the most part to avoid using live lizards to play the prehistoric beasts which the film required, (as had been done in the original version). Harryhausen's involvement led to the hiring of cinematographer Wilkie Cooper, who had filmed Harryhausen's previous five movies. Don Chaffey, director of *Jason and the Argonauts*, was hired for the new film. And so Harryhausen was able to work with men familiar with the requirements of his methods of combining live-action with stop-motion animated models.

Beyond the technical expertise assured behind the camera, Hammer knew they had a winner on their hands when they saw the rushes of the film's leading lady. Once again, Hammer had a newfound star, and they made certain that the public found out about it. They succeeded, and the name Racquel Welch became a household word.

(Above) *The Count* will shortly have a refreshing bloodbath in *Dracula, PoD* (Below) it may look like the *Ku Klux Klan* but this is the Cornish-based *Plague of the Zombies*.

One Million Years B.C. was shot on location in the Canary Islands, with interiors filmed on some of the largest and most unusual sets ever constructed at Elstree Studios. In addition to the different style of special effects, the Hammer Film is different from the first version in terms of both content and mood. Carreras dropped the modern-day prologue from the original as well as a central child character. Thus, beyond a brief opening narration, *One Million Years B.C.* has no English dialogue. Most reviewers and film historians to this day dismiss the film's dialogue as gibberish, simply a series of random grunts and yells. However, as anyone paying attention will notice, the film's characters are speaking a simple language with recognizable words and meanings. As a matter of fact, it is the same language that was used in the 1940 *One Million B.C.* At any rate, the use of a made-up language provided a novel advantage, in that none of the actors had to be redubbed for foreign releases of the film; only the voice-over narration had to be altered. Carreras also eliminated a central child character from the original film, and added a subterranean tribe of hairy apemen (much of this footage was edited out for the American release of the film, along with part of the sequence in which a pteranodon attacks a group of people at a beach)

Whereas *One Million B.C.* had relied on charm and novelty value for its appeal, *One Million Years B.C.* was made for a far more jaded audience, and so the approach to its material was by necessity different. Instead of a light fairy tale, Hammer made a grim adventure of survival in a hostile environment. This aspect of the film is enhanced greatly by Mario Nascimbene's weird music score and "special musical effects." Most famous for his score for *The Vikings*, Nascimbene has always been eager to experiment. His contribution to *One Million Years B.C.* was to provide an appropriate equivalent in sound of the film's unique visuals. This he achieved admirably, emphasising both the savagery and grandeur of the world portrayed in the film.

Most of the problems encountered in making *One Million Years B.C.* were caused by the special effects, which required a long period of post-production work. Since films are made with borrowed money, the sooner a film is released, the less interest must be paid on the loan. And stop-motion animation is probably the most time-consuming type of special effects, since, in addition to being combined with the live-action footage, each model creature must be posed and photographed twenty-four times to provide one second of motion picture film. Ray Harryhausen is respected as the most efficient stop-motion animator, but there is a limit to what anyone can turn out in a given period of time. Virtually all of Harryhausen's films have had planned animation sequences left unfilmed because of this problem, and *One Million Years B.C.* is no exception.

The pressures of time and money forced Harryhausen to cut corners by resorting to the use of live lizards and a spider for a few sequences. Beyond the fact that these real-life creatures lack the versatility of Harryhausen's creations, they are unable to



(Above left and centre) Christopher Lee threatens Barbara Shelley and then turns on the fatal charm of Rasputin, the Mad Monk. (Below) Blake's Seven star Jacqueline Pearce as The Reptile.



(Above) Would you believe this is Leonard (Rising Damp) Rossiter upsetting that nice Joan Fontaine in *The Witches*?



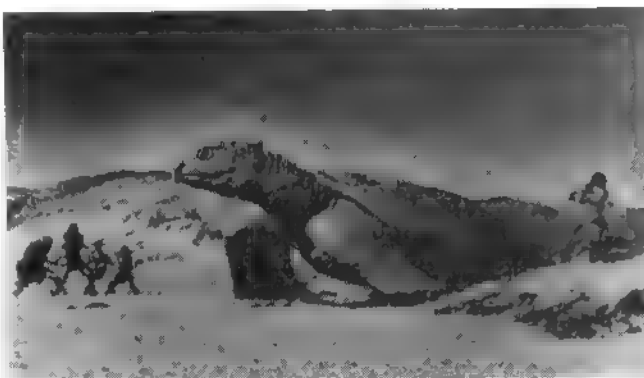
endure the rigours of filming for extended periods of time. In order to convey the intended illusion of massiveness, tiny animals must be filmed at high speeds so that their motions are slowed down when the film is shown. This necessitates the use of extremely bright lighting which will eventually cause the animals pain and render them sluggish.

In one case, the need for shortcuts resulted in an animation scene not planned for the film! A model brontosaurus had been built for the film's finale, in which the lumbering dinosaur was to have trapped a number of cave people in a cliffside cave. When it was realised that it would be impossible to film the scene on the film's budget and schedule, Harryhausen added a short sequence early in the film in which the brontosaurus appears. Oddly enough, the brief use of the creature as a "spear carrier" (Harryhausen's term) served to give the film a greater feeling of extravagance, giving the viewer the impression that any sort of gigantic beast might wander by in the background!

One of the film's greatest highlights is the battle between hero John Richardson and an animated allosaurus, climaxed by the impaling of the beast on a long wooden pole. What most people don't realise is that the introduction to this sequence, also involving animation, was never filmed. As originally planned, the sequence had Raquel Welch showing John Richardson a large wooden pen, in which a giant prehistoric bird was kept. When Miss Welch attempted to remove one of the bird's huge eggs, the bird attacked her. Richardson, racing to her defence, frightened the bird, and it escaped its pen. The bird fled on foot; just as it was about to disappear between two large rock formations, the allosaurus darted out from behind one of the rocks and snatched up the bird in its mouth . . . at least, that's the way Harryhausen's original storyboards showed it! Not one to forget a good idea, Harryhausen used a variation on this sequence to introduce the title dinosaur in *The Valley of Gwangi*, his next film.

Budgetary restrictions notwithstanding, *One Million Years B.C.* was rousing entertainment and became a huge international success, proving once again that Hammer knew how to give the public what they wanted, before they even knew what it was that they wanted. The story was the same as when Hammer first unleashed *The Curse of Frankenstein*. The critics complained, and audiences worldwide flocked to see it in droves. And another chapter in the living history of Hammer was begun.

(Above) Raquel Welch shows off her new fur wardrobe whilst
(Below) a trio of monsters prowl the world of *One Million Years B.C.*



CAMPBELL'S COLUMN

Ramsey Campbell is a horror enthusiast. He astounded the fantasy field with his first book at age 17 and has delighted audiences ever since with a stream of original and distinctive stories, novels and anthologies; the most recent of which are *The Nameless* (Millington), *Dark Companions* (Fontana) and *The Gruesome Book* (Piccolo). Although he has won both the British Fantasy Award and the World Fantasy Award, he is never content with resting on his laurels as Britain's most respected and stylish horror author. Consequently, he also finds time to review horror films for Radio Merseyside, be Guest of Honour at numerous Conventions, act repeatedly as President of the British Fantasy Society and raise a family. His writings on horror films were a seminal influence on the British fantasy film fanzine world of the late-60s; we are proud to coax him back for a new generation.

When the horror is allowed to become realistic and nasty, the game ends."

So said the *Daily Sketch* of Hammer's *Dracula*. I believe that, on the contrary, that is the point at which a game begins. One reason audiences, particularly young audiences, watch graphic horror films is to prove they can take it, sometimes to make clear to everyone around them that they will. More and more our knowledge that the effects aren't real is pitted against the efforts of the artists to convince us momentarily that they are – an improvement, I should say, on the simple rejoicing in effects technology to be found in, for example, the *Star Wars* series. Surely it's crucial to enjoyment of the graphic horror film that one always knows the effects are effects when one needs to.

Now, I am led to believe this is not always the case. Teachers tells me that their pupils are convinced the violence is real, and Mary Whitehouse gave out that the final scene of *Snuff* was. The final scene of *Snuff* would be all the more offensive if the makers' attempts to convince us that the carnage is real were not so childishy pathetic, and one might wonder what on earth Mrs. Whitehouse had in mind when she helped the makers spread their cynical publicity – it would be worse than unchivalrous to suggest that a lady of 72 is less than the fount of the wisdom of her years – but I gather from her statements that she may not have seen the film. In an interview in *Video Times*, October 1982, she declares with an unassailable logic worthy of a schizophrenic that since she believes the material which she condemns has the power to corrupt, she will not watch it in case she is corrupted: far be it from her and her kind to allow their convictions to be corrupted by facts. The children who believe that the horrors are real are a different matter, certainly, and a case for education: surely the parents and teachers who are, quite rightly, concerned about their gullibility have the ability to educate, and I hope they can find the patience to do so rather than yet again seize the easiest scapegoat, fiction. For my part, I'm no less offended when Kingsley Amis (he insists it was inadvertently) exploits gullibility in his sequel to *The Green Man*, or when the perpetrators of *The Amityville Horror* do so, than by *Snuff*, but I believe passionately that criticism is the antidote, not censorship.

Far from wanting to be convinced that what they see in horror films is real, more and more fans want to know exactly how it was done: this is one appeal of *Cinefantastique* and *Fangoria* and of course Ackerman's *Famous Monsters* (magazines, indeed, which parents and teachers could use educationally). I confess I would rather be astonished by the effects than learn how they were achieved – astonishment is another aspect often overlooked by their detractors – and I wonder if the growing sophistication of audience both renders horror films 'safe' (no longer disturbing, a magic trick, no more) and

traps the makers in attempts to top each other rather than explore their themes.

Back in 1970 Leslie Halliwell wrote of horror films "... makers have been busy capping each other by extending the bounds of how much physical shock and horror is possible. (This, of course, does not make for good films.) ..." That 'of course' seems to me presumptuous – horror is in the business of going too far, and without the trend we would have (for example) no Cronenberg movies, a loss I'd regard as considerable – but neither can Halliwell's point be simply dismissed. No less a figure than Johnny Craig, one of the masters of the horror comic, admits (in Russ Cochran's superb hardcover reprint of *The Complete Vault of Horror*) regret that the EC comics were forced to become more graphic in order to compete with their imitators. The most disconcerting recent example of the tendency is John Carpenter, who after the impressively restrained *Halloween* felt compelled to insert extra gore into *The Fog* and *Halloween II*, and allowed Rob Bottin's make up wizardry virtually to take over sections of *The Thing*. To be fair, I found the latter quite awesome, but in terms of craftsmanship and intensity, none of these films comes close to *Halloween* and Carpenter's earlier work.

Still, I see no reason to be pessimistic about the future of the genre. It's worth noting that George Romero, who can be as graphic as anyone in the field, is quite capable of restraint if the theme requires it (as in *Martin* and *Season of the Witch*, in some ways his most considerable and disturbing films). Or take David Morrell (whose *First Blood* is far superior to the tepid film, with its inevitable and irrelevant Stallone monologue), who refused to end his novel *Testament* (which lives up to the most terrifying first chapter I have ever read) with a scene of carnage, despite pressure from his publishers, and was absolutely right to resist: his ending is altogether more disturbing.

Restraint often, though by no means always, is. Restraint may be the eventual reaction to the recent explosion of special effects, just as Val Lewton's oblique horror films were reactions against the more explicit kind. I said at the outset that the game is not over but beginning, but I meant that as a riposte to censorship, not an uncritical endorsement of the trend. The best horror fiction in any form is no more a game than any other fiction: less so, indeed, than some.

Not everyone involved in the field would agree. Richard Davis, who was the first editor of the *Year's Best Horror* anthology series and who now writes and edits for children, used to insist that horror fiction was a game, with rules. I believe this is an attitude people (not necessarily Richard Davis, who I am sure will put us right about this) use to fend off horror, to prevent it from affecting them too deeply (much like the belief some people still hold that *The Exorcist* contained subliminal footage, a belief which presumably helps neutralize the

effect the film had on them). If the business of horror is to get through people's defences, and I for one think it is, then perhaps the elaborate realism of some contemporary makeup effects has already been neutralized by the knowledgeability of the audiences. I can't blame Tom Savini for wanting to show us what violence looks like – he has been to Vietnam; I haven't, except in the sense of watching newscasts mixed with fiction or commercials – but isn't there a contradiction implicit in his writing an illustrated book to show how his effects were achieved? As the makeup competitions in **Fangoria** demonstrate, it's a game that more and more can play, and one that seems to me to have less and less to do with reality.

The best horror fiction is not a retreat from reality but an intensification of certain aspects of reality. It is and should be one of the least escapist forms of fiction. 'Isn't there enough horror in the world?' people ask me. Certainly, but then how can they seriously imply that fiction ought not to reflect it, metaphorically or directly? I believe that horror fiction cannot be too frightening or too disturbing, but perhaps – given for example, the commercial success of James Herbert, who seems bent on making the most potentially terrifying themes unfrightening – mine is a minority view. Am I wrong?

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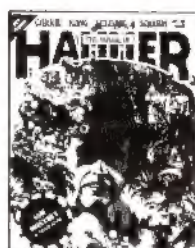
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HoH9 45p
Quatermass Pt 2; Carrie, Kong (1931), Seizure, Squirm, De Palma, Living Dead At Manchester.



HoH10 45p
Curse of the Werewolf strip, Close Encounters, Sentinel, Fu Manchu, Son of Kong, Shadowman.



HoH11 45p
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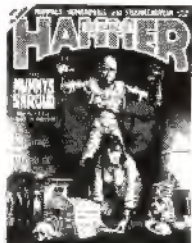
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Gorgon strip Part 2, Heretic, Blood City, Witchfinder General, 1933 Invisible Man, Face of Frankenstein, etc...



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HoH14 45p
Million Years BC strip; John Carradine; Romero on Martin + review; Dinosaur films; Paris Festival Films.



HoH15 45p
Mummy's Shroud strip, Dr. Moreau, Audrey Rose, Blue Sunshine, Fanatic, Mummy's feature, Frankenstein etc.



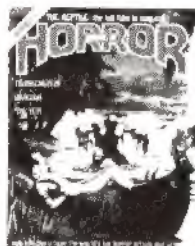
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HoH17 45p
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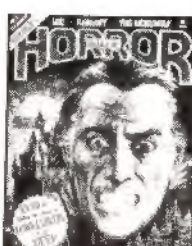
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